38TH ANNUAL EQUIPMENT DIRECTORY

AUDIO

THE EQUIPMENT AUTHORITY

OCTOBER 1995

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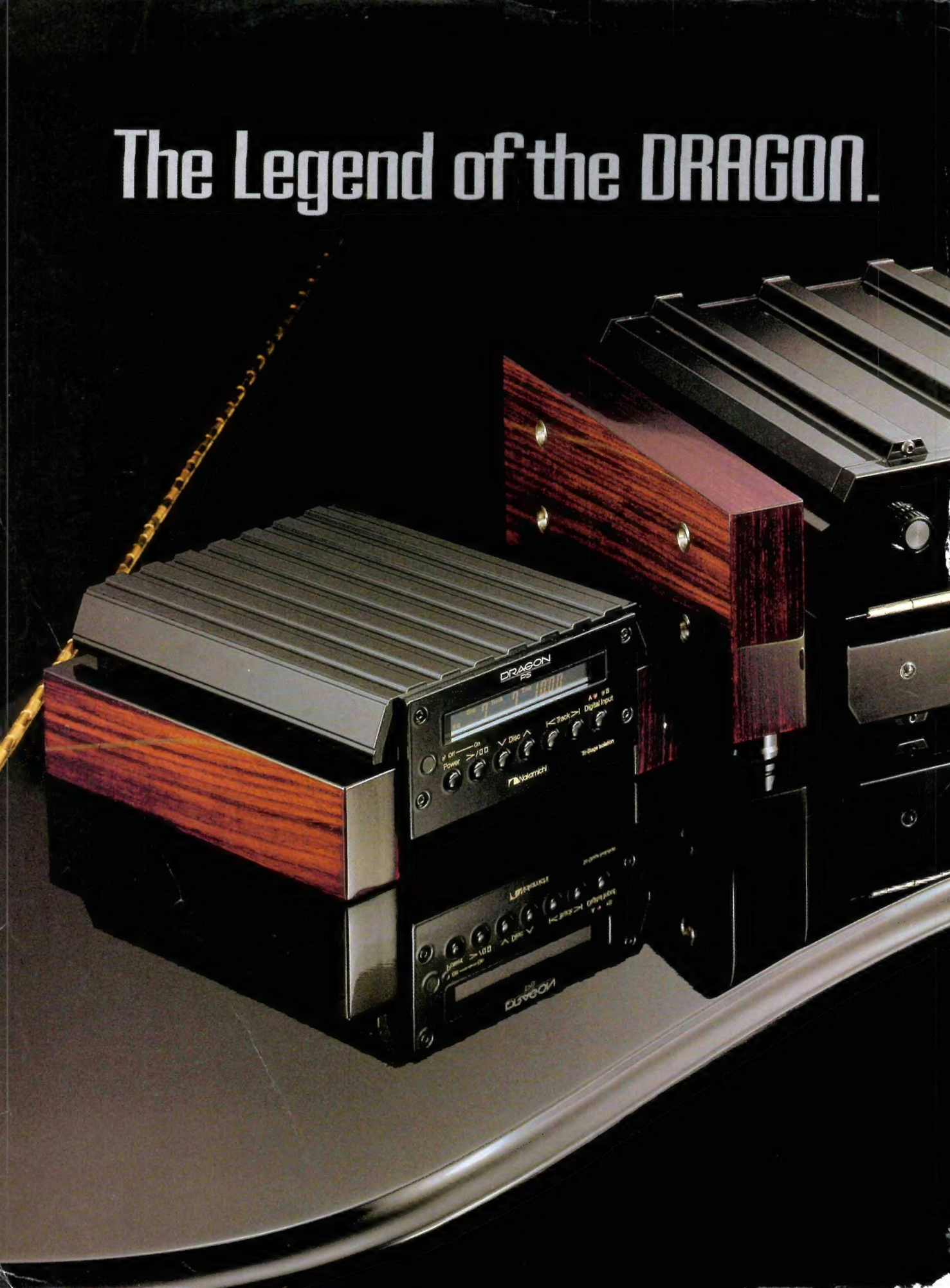
The Legend of the DRAGON.



Thus far in Nakamichi's history there have been two products bearing the "DRAGON" model designation. The DRAGON cassette deck, a definitive statement in analog recording and familiar to every knowledgeable home-taping enthusiast. And the DRAGON-CT turntable which utilized technology that dynamically enhanced musical clarity and realism.

To us, the DRAGON designation is a special one. Only products that truly break ground, challenge conventional preconceptions and deliver ear-opening solutions can aspire to be named "DRAGON."

Now in the age of the Compact Disc, we are introducing a CD system that embodies the DRAGON spirit of innovation and originality—the DRAGON-CD and its partner the DRAGON-DAC. Using esoteric technology integrated with both functionally unique and aesthetically pleasing designs, we are able to overcome technical challenges and bring you outstanding musical clarity. Together, the DRAGON CD and DAC take a holistic approach to eliminating the toughest obstacles in audio engineering; the adverse effects of vibration and noise. The final proof is in the sound, and I am confident that once you hear it, you will agree the DRAGON-CD and DRAGON-DAC are products worthy of their names.

N. Nakamichi

Niro Nakamichi
President
Nakamichi Corporation

Nakamichi

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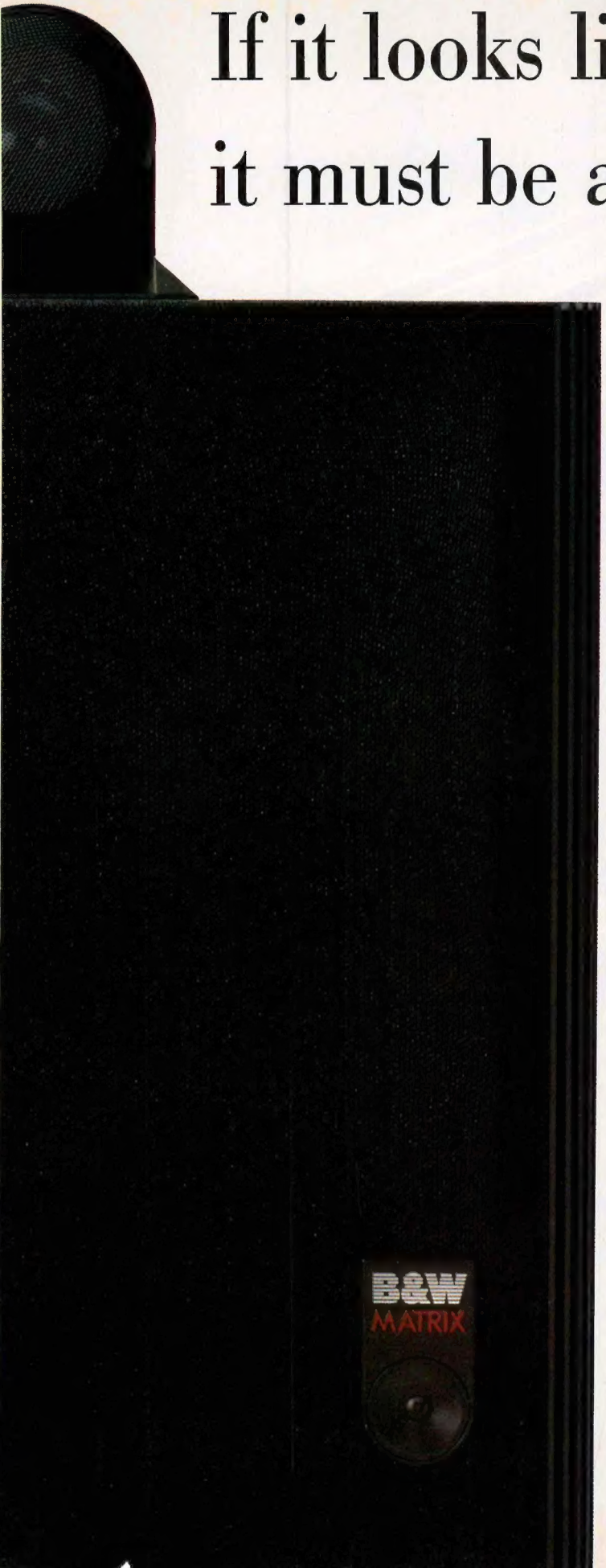
CIRCLE NO. 84 ON READER SERVICE CARD

If it looks like a B&W 801 it must be a B&W 805.



The B&W Matrix 805 is a direct descendant of the highly acclaimed B&W Matrix 801.

Which explains why you'll find many of the 801's ground-breaking technical innovations in a monitor at a fraction of its size and price.

For starters, the B&W 805 shares the 801's celebrated Matrix enclosure. Each cell acts as a miniature anechoic chamber to diffuse excess out-of-phase energy. The result? Unsurpassed stereo imaging, low cabinet distortion, and solid sound.

Like the 801, the Matrix 805's bass/mid-range drivers are made of Kevlar – to eliminate resonance and minimize coloration, especially in the mid-range band. Even the aluminum dome tweeter is identical to the one used in the B&W Matrix 801, the loudspeaker used to monitor more than 80% of the world's classical recordings.

Plus, because we design every component of the Matrix 805 and make all our own drivers, voice coils, and crossover networks, you can rest assured the 805 is built to stand the test of time.

For the name of a B&W dealer near you, call 1-800-370-3740. And hear how much the compact B&W Matrix 805 has in common with the legendary 801.

One speaker has won the prestigious Speaker of the Year Award from Audio/Video International *for an unprecedented seven years running – the B&W Matrix 801.*

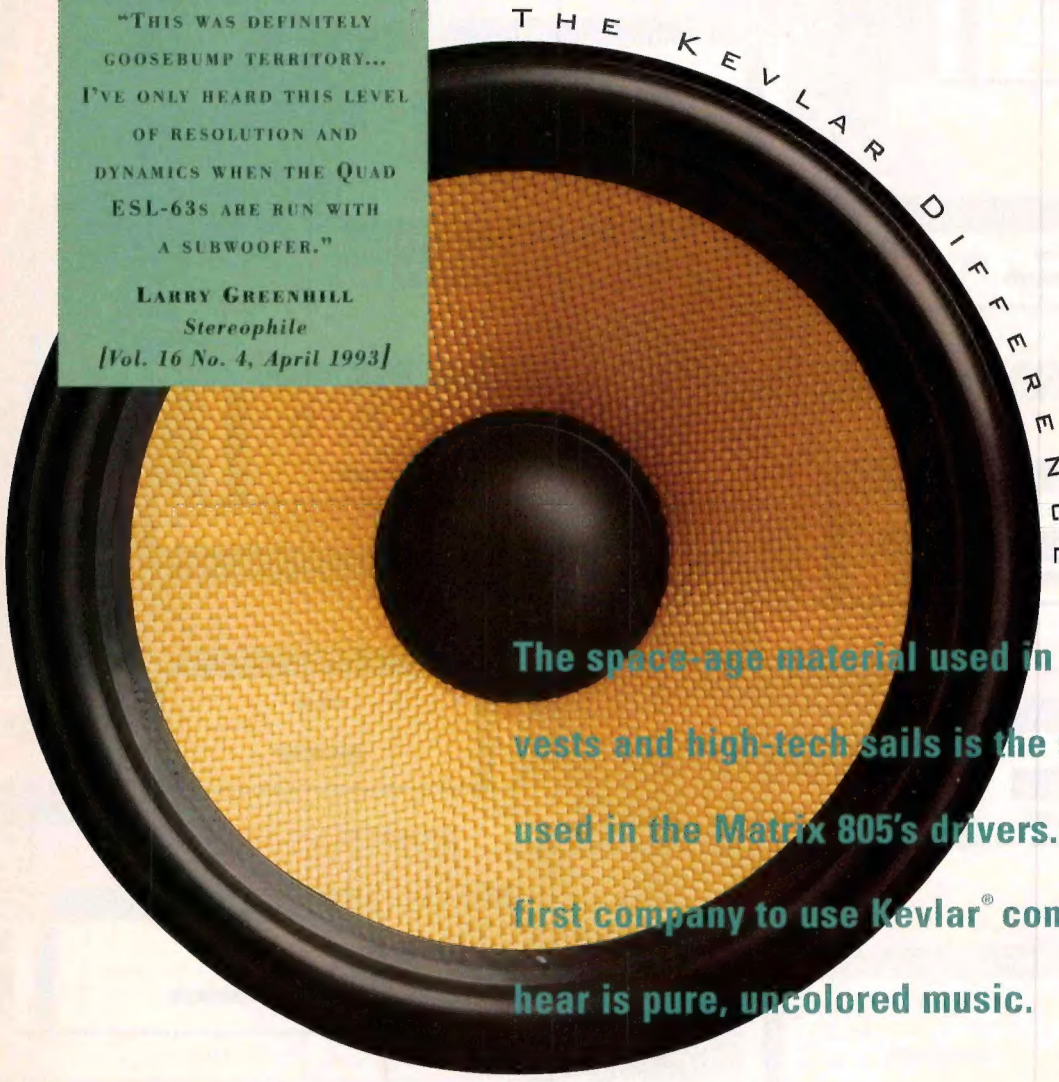
and sounds like a B&W 801,

Our commitment to flawless music reproduction is evident in every loudspeaker we make. B&W's advanced engineering is conducted at its famous Steyning Research Laboratory in Sussex, England, where scientists and acoustic engineers pursue the quest for perfection begun by founder John Bowers over 25 years ago. The B&W Matrix 805 is a product of this relentless effort.

★ ★ ★ ★

"This was definitely goosebump territory... I've only heard this level of resolution and dynamics when the Quad ESL-63s are run with a subwoofer."

Larry Greenhill
Stereophile
[Vol. 16 No. 4, April 1993]



Critics are continually amazed at how much technology B&W has packed into a 16"H x 10"W x 8"D enclosure.

The space-age material used in bullet-proof vests and high-tech sails is the same material used in the Matrix 805's drivers. B&W is the first company to use Kevlar® cones. So all you hear is pure, uncolored music.

B&W LOUDSPEAKERS
Listen and You'll See

B&W Loudspeakers of America, 54 Concord Street, North Reading, MA 01864 tel 1-800-370-3740 fax (508)664-4109

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CIRCLE NO. 24 ON READER SERVICE CARD

Nothing polishes a performance like

PREAMPLIFIERS

LS2MKII

LS3

LS5MKII

LS7

BL2

SP9MKII

DIGITAL

CD1

CDT1

DAC3

PHONO

PH1

PH2

playing music for a quarter-century.

After 25 years you learn to do certain things very well. Like how to refine the resolution of recorded information without sacrificing the musicality that binds the listener to the music. Or how to expertly wield different technologies to meet the widely different system needs (and budgets) of music lovers around the world.

The Audio Research product line shows how many startling answers there can be to the question of how to best render life to recorded music played back in the home. From the flagship vacuum-tube LS5 MarkII linestage and VT150SE mono-block amplifiers to our most affordable LS7 and VT60 all-tube combination, the bloodline remains pure Audio Research. There are even sophisticated new solid-state components to carry the experience of multichannel music and soundtrack reproduction to unheard-of heights of resolution.

Yet what sets Audio Research apart is more than a versatile array of products. It is a philosophy committed to continuing parts and service availability for every model we've ever sold, reaching back a quarter-century. So you can have continuing pride of ownership, and peace of mind. You'll be glad to know, too, that we still hand-assemble and listen to each and every model before it goes out the door. (We can't help ourselves.)

If all this sounds like a refreshing approach to audio, just wait until you arrange an audition at your nearest authorized retailer.

MULTICHANNEL

SDP1

SDA1

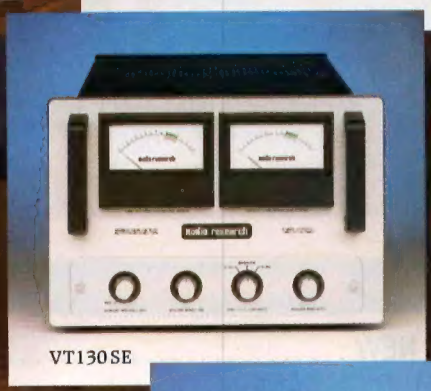
VACUUM TUBE

VT60SE

SOLID STATE

D200

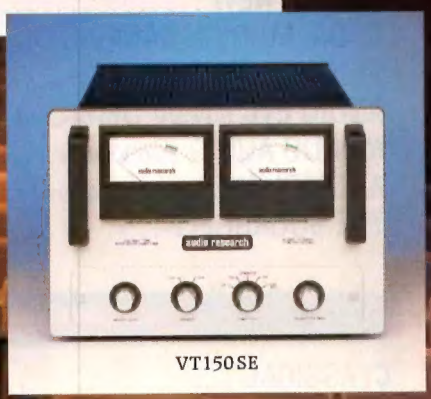
D300



VT130SE

D400MKII

POWER AMPLIFIERS



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CIRCLE NO. 18 ON READER SERVICE CARD

AUDIO DIRECTORY

ANNUAL 38th EQUIPMENT

AUDIO

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The Cover Equipment: From Terk's Nomi Design collection of A/V furniture, the Futuro bears, from top, the a/d/s/ BiDAT D/A converter, Citation 7.0 A/V Controller, Krell KRC-3 preamplifier, Audio Research CDT1 Compact Disc transport, and Van Alstine FET Valve EC preamp. McIntosh's MC300 amplifier is below B & W's CDM1 speakers.

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A favorite of audio enthusiasts for more than 50 years, Klipsch speakers are uniquely designed to deliver the essential elements of true home theater sound. High efficiency, broad dynamics with low distortion, controlled directivity and flat frequency response come together for accurate and powerful music and movie soundtrack reproduction. Each system is endowed with specific performance attributes, like the award winning Klipsch THX® System or the *epic* series featuring a D'Appolito driver configuration and world famous Klipsch horn technology.

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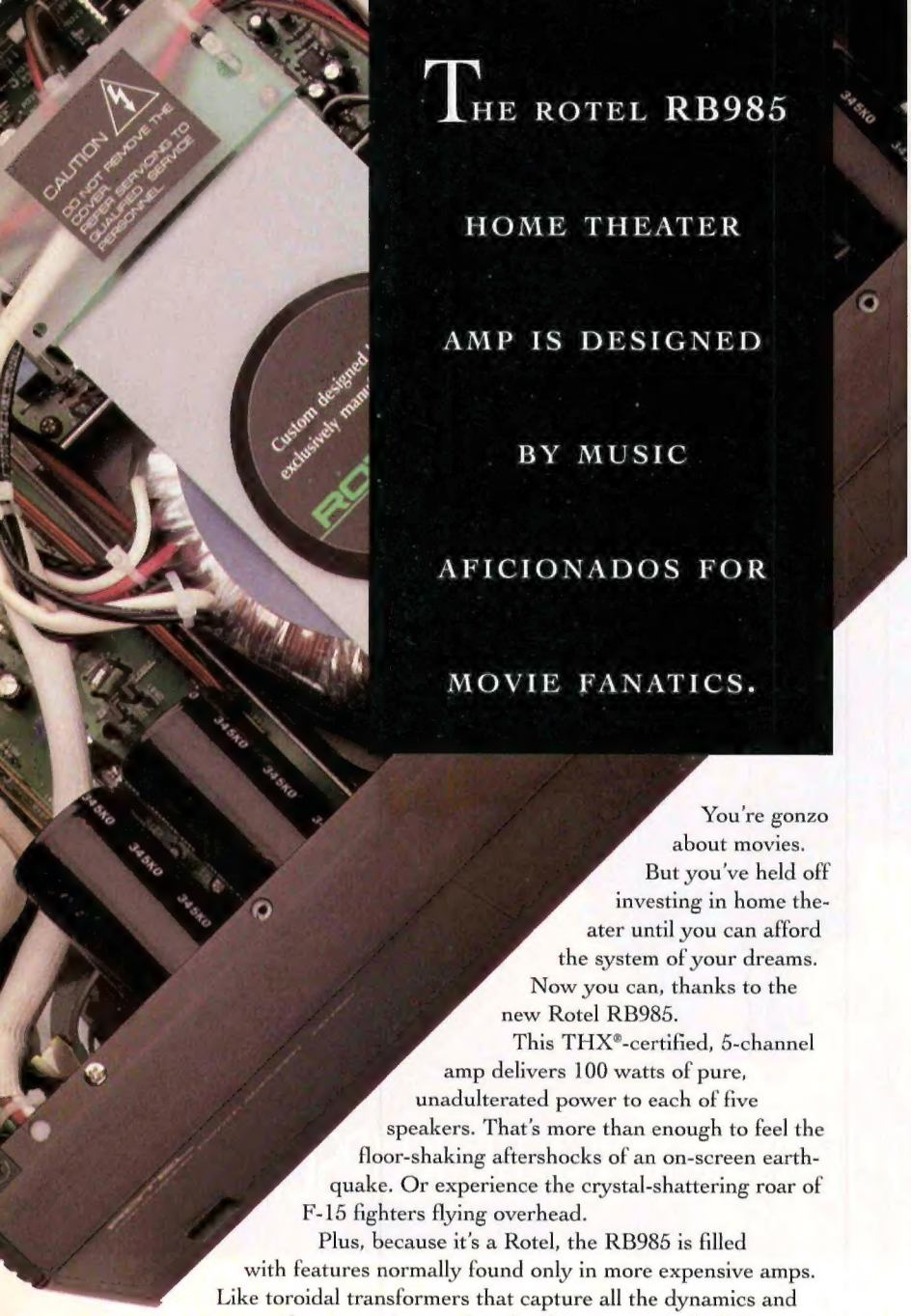

THE ROTEL RB985

HOME THEATER AMP IS DESIGNED BY MUSIC AFICIONADOS FOR MOVIE FANATICS.

You're gonzo about movies. But you've held off investing in home theater until you can afford the system of your dreams. Now you can, thanks to the new Rotel RB985.

This THX®-certified, 5-channel amp delivers 100 watts of pure, unadulterated power to each of five speakers. That's more than enough to feel the floor-shaking aftershocks of an on-screen earthquake. Or experience the crystal-shattering roar of F-15 fighters flying overhead.

Plus, because it's a Rotel, the RB985 is filled with features normally found only in more expensive amps. Like toroidal transformers that capture all the dynamics and nuances of your movie soundtrack. There is even a db-25 port to make an easy connection with other home theater products.

We invite you to visit your Rotel dealer and audition the Rotel RB985. It's proof that you can get more bang for your buck—even in real life.

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The ultimate blind test: Can you see the music?

The blind test: you don't know which brand of speakers is which or how much they cost. You can judge the speakers *only* by the music they produce. The true test of a loudspeaker, though, is not just how musical it sounds, but how accurately it recreates the sound stage... its ability to place the performers accurately, left to right and front to back.

Introducing the KEF Reference Series for 1995, with KEF's patented Uni-Q® technology. Uni-Q places the tweeter in the center of the woofer, allowing both high and low frequencies to reach your ears at the proper time — the vital element in creating a realistic sound stage.

Once you hear KEF's new Reference, the challenge of choosing the right loudspeakers won't be so daunting. You can do it with your eyes closed.

The KEF Reference Series: (From left to right) Models One, Three, Four, and Two. Shown in Rosewood finish. Also available in Rosetta Burr or Black Ash.

KEF

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KEF Electronics of America, Inc., 89 Doug Brown Way, Holliston, MA 01746 Tel 508 429-3600 Fax 508 429-3699 Distributed in Canada by: Pro-Acoustics Canada Ltd. Tel 514 344-1226 Fax 514 344-4760

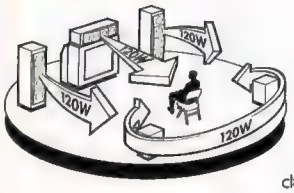
CIRCLE NO. 61 ON READER SERVICE CARD

HIGH TECHNOLOGY
WITHOUT THE
HIGH ANXIETY

How To Bring Home The Ri

HELP!

On-screen displays guide operations, including a help button that can pinpoint a problem and offer a solution right on your screen.



The Class H+ amp sends equal power to all channels with 2 dB dynamic headroom.

Introducing the ultimate in home theater sound — the new Technics SA-TX1010 Home THX receiver. Not only does it meet Lucasfilm's stringent standards for reproducing movie soundtracks, it also meets our own. It offers the realism of Dolby* Pro Logic surround, equal

The remote controls other Technics audio components and most brand name video components.

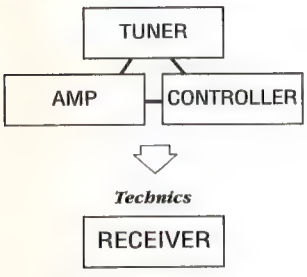
Sound Stage Imaging delivers realistic surround effects even with stereo sources.

* When using video tape, laser disc or broadcast which is encoded with Dolby Surround. Dolby is a trademark of Dolby Laboratories Licensing Corp.

To speak to your nearest Technics

GHT HOME THEATER RECEIVER.

POWER TO ALL CHANNELS, PROPER STEREO IMAGING AND LOCALIZATION, AND FULL DYNAMIC RANGE CAPABILITY WITH LOW DISTORTION. SO IF YOU WANT TO EXPERIENCE THE ULTIMATE IN HOME THEATER SOUND, TECHNICS HOME THX RECEIVER IS THE RIGHT ONE TO BRING HOME.



With Technics you get Home THX electronics in a single chassis receiver.

You'll enjoy amazingly lifelike sound on par with that of fine movie theaters.

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The science of sound

dealer, call toll-free: ***1-800-793-6912***

WHAT'S NEW

ARCAM POWERED A/V PROCESSOR

Adding surround requires extra amplifier channels, so Arcam's Xeta 2 includes not only Dolby Pro Logic decoding but three 50-watt amplifiers to drive the center and rear speakers. The center-channel amp is a VMOS-FET design based on Arcam's Delta 290. Features include buffered video switching for four inputs, remote control, and on-screen graphics. Price: $1,200.
For literature, circle No. 100

Niles Speaker Switcher

The Niles RSL-6 speaker selector can be remotely controlled in two ways—via its supplied infrared transmitter or via signals from standard X-10 controllers plugged in anywhere throughout the house. Amplifier overload protection is provided by an eight-bit microprocessor that can be programmed with the impedance of each speaker pair. Price: $399.95.
For literature, circle No. 101

HeadRoom Headphone Processor

The Home model is at the top of HeadRoom's line of headphone amplifiers that include signal processors to condition stereo for headphone listening. The processor module uses delayed interchannel feeds with response shaping; its purpose is to replace the unnatural imaging usually heard in headphone listening with a consistent, room-like sound field within the head—a "head room," in fact. The Home amp features a built-in, linear a.c. power supply and line-out jacks, so it can be used as a minimalist preamp in high-end systems. Price: $599.
For literature, circle No. 103

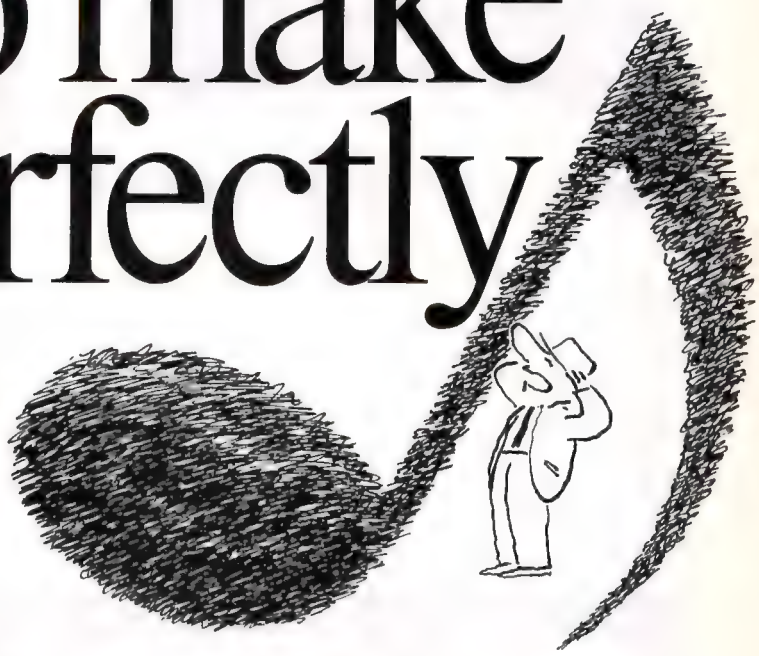
Pioneer AC-3 Receiver

First to incorporate decoding for the Dolby AC-3 discrete digital surround system, Pioneer's VSX-99 receiver delivers five channels of power at 100 watts each or two channels of 130 watts apiece. The AC-3 decoder has both an r.f. input, for connection to today's AC-3 LaserDisc players, and a direct input for future satellite and cable systems with AC-3 bit-stream outputs. For conventional sources, Dolby Pro Logic and five-mode digital surround simulation are included. The remote control system allows for direct commands or for the use of an on-screen graphic interface system. Five A/V inputs, two with S-video connections, are included, and there are provisions for multi-room/multi-source control via infrared repeaters. Price: $2,100.
For literature, circle No. 104

Luxman L-580 Amp

Unusually, for an integrated amp, the Luxman L-580 operates in Class A, delivering 50 watts per channel into 8 ohms at less than 0.01% THD, 100 watts per channel into 4 ohms, and 200 watts per channel into 2 ohms. The volume control is a 32-step attenuator. There are no tone controls, but the unit does have a separate record-output selector and switching to monitor any of three tape decks. Price: $7,000.
For literature, circle No. 102

Adcom would like to make this perfectly clear.



Regardless of how sophisticated your stereo and video system is, it may never achieve its full performance if plugged directly into an AC outlet. Raw and unprocessed AC power can severely diminish the clarity of audio signals and reduce the resolution of your video picture.

ADCOM's ACE-515 AC Enhancer significantly improves the performance capabilities of your system by filtering and processing raw AC power, unveiling a pure, noise-free power source.

Listen To The Critics

"...the effective suppression of AC 'RF hash' by the ACE-515 improved clarity and lowered noise in all three CD players....the significant improvements in instrumental and vocal harmonic retrieval and hall ambience are superb.... it simply appears to allow musical information to be passed through to the listener with less veil and electronic 'haze.'"

—Lewis Lipnick, *Stereophile,* Vol. 11 No. 4, April 1988.

Recommended accessory in *Stereophile,* Vol. 12 No. 4, April 1989.

Line Protection: It Pays For Itself

The ACE-515 also protects your valuable equipment from harmful high-voltage spikes and surges. And, its sequential turn-on/turn-off control circuit guards your speakers from disturbing, damaging thumps.

Again, The Critics Agree

"Electronic equipment (especially digital audio gear) is vulnerable to both annoying and catastrophic power-line problems. Your stereo gear should have line spike and surge protection, with hash filters thrown in too. Line protection—you can pay a little for it now, or you can pay a lot for it later."

—Ken Pohlman, *AUDIO,* November 1987.

For a modest investment, the ADCOM ACE-515 enhances both audio and video clarity while protecting your equipment from damaging line voltage disturbances. Once again, ADCOM lives up to its reputation of offering superior performance at a reasonable cost. For complete technical data, please visit your Adcom dealer. You'll discover the ACE-515 is more than an accessory. It's a necessity.

ADCOM®

details you can hear

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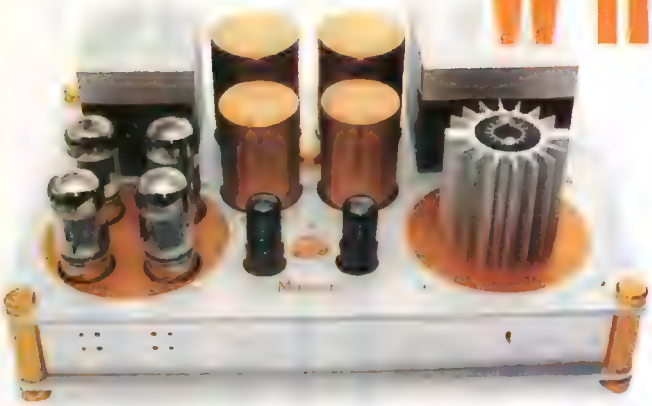
WHAT'S NEW



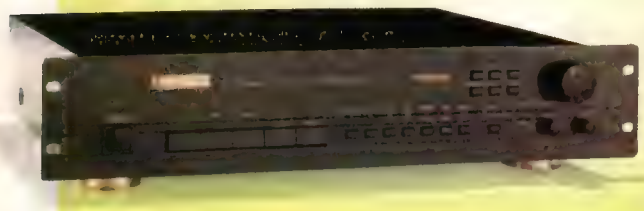
Matisse
MONO AMPLIFIER

A tube mono amplifier, the Matisse MonoBlock offers two modes: "Ultralinear," rated at 115 watts, and "Triode," at 40 watts. Mode change is accomplished by inserting or removing a pair of gold-plated links. Feedback can be adjusted between 0 and 15 dB at the front panel. Also on the front panel are trimmers and bi-color LEDs to simplify bias adjustment of the output tubes. These output tubes are two matched pairs of 6550Bs, driven by two 6SN7GTs. The custom output transformers are housed in a casing milled from solid aluminum. Price: $6,250 each.
For literature, circle No. 105

Cambridge SoundWorks Portable Speaker

Increasing the versatility of a popular model, the Cambridge Carrybag is designed to hold the SoundWorks, the company's dual-satellite/subwoofer/amplifier system, plus a portable CD player, discs, and appropriate ancillaries. Since the system can be powered from 12-V sources, the Carrybag makes it easy to take your music along on boats or in RVs. The amplifier is built into the back of the subwoofer; the CD player and disc is not included. Prices: SoundWorks system, $199.99; Carrybag, $49.99.
For literature, circle No. 108

PARASOUND A/V PREAMP



A signal processor as well as a preamp, the Parasound P/SP-1000 features Dolby Pro Logic circuitry and both composite and S-video connections. Outputs are provided for left and right front, center, left and right surround, and subwoofer channels. The center channel can be fed in three bandwidths: Normal, wide, and phantom. The subwoofer output can be rolled off at a rate of 12 dB/octave above 80 or 120 Hz or left flat. There are two A/V and one audio-only source inputs, plus one recording loop apiece for A/V and audio recorders. Price: $850.
For literature, circle No. 106

JVC Car Stereo

With a built-in cassette transport and dashboard control of a trunk-mounted CD changer, JVC's multifeatured KS-RT808 handles all popular signal sources. Among its other features are Voice Support, which verbally confirms commands—whether keyed in at the detachable front panel or via the supplied wireless remote—so you don't have to take your eyes off the road. The cassette drive has Dolby B NR, the tuner will memorize the six strongest signals on demand, and the amplifier is rated at 30 watts x 4. Price: $349.95.
For literature, circle No. 109

Holding 100 CDs, Kenwood's DP-J2070 player/changer brings exceptional sophistication to multidisc playback. Via a computer keyboard connection, you can enter song titles and artists' names, which are displayed on the changer's front panel. Searches can be executed and playlists generated from this information, rather than by using disc and track numbers. The dual one-bit D/A converters employ eight-times oversampling and third-order noise shaping. Price: $800.
For literature, circle No. 107

Startling research suggests that many jazz aficionados own a TV.

Boston Acoustics Home Theater Options

SubSat Three-Piece Systems
Tiny satellite and big theater sound.

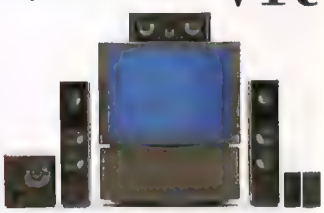
Compact Reference
Incredible sound from compact speakers.

Lynnfield VR
Audiophile sound quality with video flexibility.

Boston/THX®
Dubbing studio quality sound.

This may be hard to believe. But, many Miles fans are into Demi Moore flicks. And several of the Charlie Parker faithful live for sci-fi action adventures. Enter Lynnfield VR. The first and only audiophile speakers perfect for home theater. To accomplish this, we borrowed technology from our much-lauded $5000/pair Lynnfield Series Speakers. Like our patented anodized aluminum dome tweeter with AMD, DCD bass units, bypass capacitor crossovers and heavy windowpane-braced cabinets. Hear Lynnfield VR at your local Boston Acoustics dealer. Because our research indicates that you most likely own a TV, too.

Lynnfield VR



This Lynnfield VR home theater includes two shielded VR40 speakers, a VR12 center channel speaker, a VR500 subwoofer and VRS dipole surrounds.

Boston Acoustics
70 Broadway, Lynnfield, MA 01940 617-592-9000

WHAT'S NEW

The Mission 735's cabinet conceals two sub-enclosures: The upper one, holding a 1-inch tweeter and 7-inch midrange driver, is sealed; the lower one, containing two more 7-inch drivers, is vented through a large, low-turbulence port. The lower drivers come into play below 120 Hz, extending bass output down to a -6 dB point of 35 Hz. The cabinet is finished in black ash. Price: $1,099 per pair. For literature, circle No. 110

Best known in the U.S. for shortwave radios, Grundig is known in Europe for audio components such as the DX-1100 speaker. A third-order crossover divides sounds between the 1-inch soft-dome tweeter and 6½-inch woofer in a vented enclosure. Frequency response is rated as 50 Hz to 20 kHz, ±2 dB, and sensitivity of the 8-ohm speaker is 89 dB. Price: $299 per pair, plus shipping and handling. For literature, circle No. 112

JosephAudio Speaker

Unusually steep (100-dB/octave) Infinite Slope crossovers reduce interactions between the 6}-inch woofer and 1-inch tweeter of the JosephAudio RM7si. Response is rated at 45 Hz to 20 kHz, ±2 dB, and sensitivity is 86 dB SPL for 1 watt at 1 meter. The speaker measures 15 inches high x 9 inches wide x 11⅞ inches deep, and is available in black, oak, or rosewood. Price: $1,299 per pair. For literature, circle No.113

ALON SPEAKERS

Big as they look in the photograph, the Alon Petite mini-monitors live up to their name. They measure 6½ inches wide, 15 inches high, and 8¼ inches deep. The 5-inch woofer has a [illegible] and [illegible] with a 1-inch aluminum-alloy dome tweeter. Sensitivity is 87 dB SPL for 1 watt at 8 ohms nominal impedance (6 ohms minimum), and response is rated as 55 Hz to beyond 20 kHz. The vinyl-veneered MDF cabinet comes in black ash, walnut, and rosewood veneers. Pricing: Standard Finishes, $595 per pair; rosewood, $1,195 per pair. For literature, circle No. 111

B & W SPEAKER

Some aspects of the CDM1 Compact Digital Monitor (such as the separately housed tweeter, to reduce diffraction) are familiar from such larger B & W speakers as the 801. Others, like the concave edge contours (also to reduce diffraction), aren't. But it's all squarely in the B & W tradition.

The 6½-inch Kevlar-diaphragm woofer is mounted in a fourth-order vented enclosure and crossed over at 3 kHz to a 1-inch alloy dome tweeter. On-axis response is rated at ±2 dB between 64 Hz and 20 kHz, with extended range (-6 dB) to 46 Hz and 30 kHz. Available wood veneer finishes are black ash and red ash. Price: $550 each. For literature, circle No. 114

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However, you might want to lock your liquor cabinet.

Now presenting HDCD. It's the remarkable process that vastly improves the fidelity of CDs, including ones you already own. And four of our new digital to analog converters have it. Simply marry one to any of our single or 5-disc CD transports and your music will come so alive that it's a little scary. To enjoy the show, head to your local Parasound dealer. Where there's never a cover charge.

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Dr. Marvin Camras

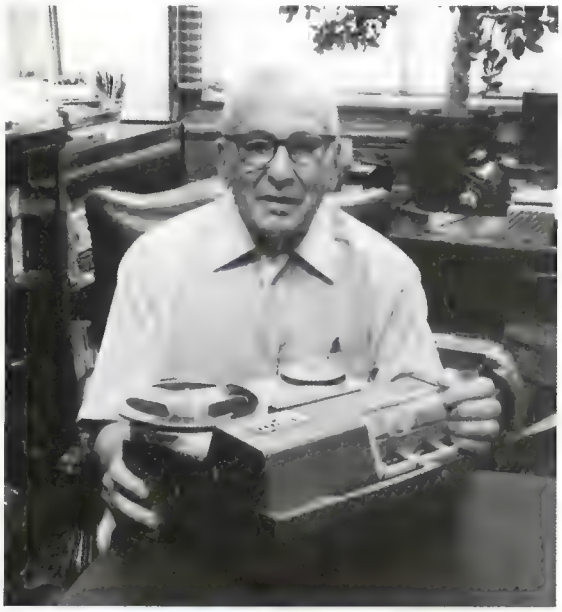
On Friday, June 23, we lost one of the grandest old men of audio, Dr. Marvin Camras of the Illinois Institute of Technology (IIT), whose application of high-frequency a.c. bias to magnetic recording revolutionized the medium. Patent No. 2,351,004 was one of over 500 he was awarded.

A look at his 1988 *Magnetic Recording Handbook* reveals that Dr. Camras was involved in all aspects of magnetic recording and reproduction, from the development of magnetic media, heads, and bias to various recorder configurations and their practical applications. His accomplishments often have been obscured, however, by the parallel development of the Magnetophon tape recorder in Germany and its subsequent evolution into the Ampex recorders which have long been the standard of the American recording industry.

As a high school student, Camras built a magnetic wire recorder to help a cousin rehearse his singing. He then went on to a lifelong association with the Armour Research Foundation, now known as the Illinois Institute of Technology. His early work evolved into a series of wire recorders for intelligence and military use in World War II.

The best known of his inventions, a.c. bias, radically reduced noise and distortion in magnetic recording. The Germans also adopted the same approach and applied it to the Magnetophon, but by then World War II prevented interchange of technological information. Camras was quick to point out, however, that a.c. bias had been patented in 1921, following work at the U.S. Naval Research Laboratory; however, the significance of this patent did not emerge until, following its reinvention, a.c. bias was applied to audio recording. (The earlier work applied it only to Morse code.)

Camras introduced a high-coercivity magnetic oxide for tape and went on to create sprocketed 35-mm magnetic film, which he introduced at the October 1946 meeting of the Society of Motion Picture and Engineers (SMPE—now the Society of Motion Picture and Television Engineers). The use of a one-inch track down the middle of the magnetic film seemed to be a great waste; but film was monaural in those days, and the magnetic film and picture could be easily edited, in sync, using existing editing equipment, with the addition only of a magnetic playback head. This did away with the need to record *and* edit the film with cumbersome optical track. As a result, by 1948 optical equipment that weighed 8 tons could be replaced by a 270-pound magnetic package. The Camras system is still in use today, for daily viewing of the previous day's shots. "Dailies" can be mono or Dolby Stereo, shot at the worldwide standard of 90 feet per minute and 24 frames per second.



CAMRAS' BEST-KNOWN INVENTION, A.C. BIAS, MADE POSSIBLE QUALITY MAGNETIC RECORDINGS.

By 1947 Dr. Camras was involved in the development of binaural and three-channel stereo recording. In 1950 Armour Research contributed to the development of video recording by demonstrating a prototype rotating-head recorder. This was followed by memory drums and discs for computer use in 1951.

In 1962, for the 50th Anniversary issue of the *Proceedings of the Institute of Radio Engineers* (IRE—now The Institute of Electrical and Electronic Engineers or IEEE). Camras and others were asked to predict the state of the art in the year 2012. It's worth reading. He predicted that tape recorders would evolve into memory elements about the size of a pack of playing cards, with no moving parts, and holding upwards of 10^{20} bits of information. These memory packs would be widely used, for example, in controlling raw materials and energy consumption, by consumers when shopping and in home entertainment systems, and by physicians needing the latest information in diagnosis, treatment, and techniques. He also described the paperless, cashless electronic society of 2012, in which taxes would be deducted automatically from each transaction, "so that the government is always up to date on collections."

Dr. Camras was awarded the National Medal of Technology by the president in 1990, which was followed by the 1992 Coors American Ingenuity Award. A list of his accolades would fill a whole page.

In 1990, after arriving early at a Society of Motion Picture and Television Engineers (SMPTE) awards ceremony, I observed Dr. Camras calmly sewing together the broken belt of his Model 50 wire recorder. Later in the program, the nearly 50-year-old machine played perfectly.

Camras was 79. He shared the SMPTE's Honorary Membership roll with such luminaries as Ray Dolby, Lywood G. Dunn, and Stefan Kudelski. He was a hands-on person whose students were taught about the nuts, bolts, and required washers, along with engineering theory. He was, moreover, an old-fashioned scientist for whom the technological hunt was more rewarding than the commercial application of his exceptional insights.

Don Helgeson

In The Mid '70s We Created Home Theater. Now We've Created A New Way To Buy It.

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The people who work at Cambridge SoundWorks - including our cofounder Henry Kloss (who also founded AR, KLH and Advent) - have been involved with the concept of home theater from the beginning. In 1969 (years before VCRs and cable TV), Henry Kloss founded Advent, the company that introduced the first home theater audio/video systems - complete with big-screen TVs and digital surround sound. We have had an ongoing relationship with the people at Dolby Laboratories, creators of Dolby Surround Sound, since Henry Kloss introduced the *first* consumer products with Dolby noise reduction over 20 years ago. And now at Cambridge SoundWorks we believe we have set a new price-to-performance standard for home theater components.

Because we sell carefully matched and tested home theater speaker systems Factory-Direct, you can save hundreds of dollars. We believe the products on these pages represent the country's best values in high performance home theater components. Audio critics, and thousands of satisfied customers, agree. *Stereo Review* said, "Cambridge SoundWorks manufactures loudspeakers that provide exceptional sound quality at affordable prices." *Audio* suggested that we may have "the best value in the world."

Center Channel Speakers

Cambridge SoundWorks manufactures three speakers for use as center channel speakers in Dolby Pro Logic home theater systems. All three are magnetically shielded so they can be placed near a TV or computer monitor. *Model Ten-A* is a small, affordable two-way speaker. **$79.99**. *Center Channel* is essentially identical to a Cambridge SoundWorks *Ensemble* satellite (but with magnetic shielding). **$149.99**. *Center Channel Plus* uses an ultra-low, ultra-wide design that is ideal for placement above (or, with optional support stand, below) a TV monitor. **$219.99**.

Surround Speakers

Cambridge SoundWorks makes two "dipole radiator" surround sound speakers. Dolby Laboratories recommends dipole radiator speakers for use as surround speakers. *The Surround* has a very high power handling capacity and is often selected for "high end" surround sound systems. *Audio*, describing a system that included *The Surround* said, "In many ways the surround sensation was every bit as good as far more expensive installations." **$399.99 pr.** The smaller *The Surround II* is arguably the country's best value in a dipole radiator speaker. **$249.99 pr.**

Powered Subwoofers

The original *Powered Subwoofer* by Cambridge SoundWorks consists of a heavy-duty 12" woofer housed in an acoustic suspension cabinet with a 140-watt amplifier and a built-in electronic crossover. *Stereo Review* said it provides "deep powerful bass...31.5 Hz bass output was obtainable at a room-shaking level...they open the way to having a 'killer' system for an affordable price." **$699.99**.

Our *Slave Subwoofer* uses the same woofer driver and cabinet, but does not include the amplifier or crossover. It can only be used in conjunction with the *Powered Subwoofer*. **$299.99**. The new *Powered Subwoofer II* uses a 120-watt amplifier with an 8" woofer. **$399.99**.

Home Theater Speaker Systems

We have assembled a number of home theater speaker systems that consist of center channel, surround and main stereo speakers. The combination we show here is our best seller. It includes our critically acclaimed *Ensemble* subwoofer satellite speaker system (with dual subwoofers), our *Center Channel Plus* and a pair of our best surround speakers, *The Surround*. You could spend hundreds more than its **$1,167.99** price without improving performance.

For information on other home theater speaker systems - or on any of the products we make and sell - call 1-800-FOR-HIFI for your free color catalog. Thanks.

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All Cambridge SoundWorks speakers are backed by our 30-day Total Satisfaction Guarantee. Try them in your home, with your music. If you don't like them, return them for a full refund. We even refund your original regular ground UPS shipping charges.

To Order Factory-Direct, To Get A Free Catalog, Or For Information About Our California & New England Stores, Call:

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BY HENRY KLOSS

FREE
Audio Catalog

At Cambridge SoundWorks we make speakers and music systems designed by Henry Kloss (founder of AR, KLH & Advent). We sell them—and components from companies like Sony, Pioneer, Philips, Carver and others—factory -direct, with no expensive middlemen. For example, a Dolby Pro Logic Surround Sound system with Model Six speakers, rear speakers, a Sony Pro Logic receiver and remote is only $747. Call today and find out why *Audio* magazine said we may have "the best value in the world."

- Call toll-free for factory-direct savings.
- Save hundreds on components and systems from Cambridge SoundWorks, Sony, Pioneer, Philips, Carver and more.
- Audio experts will answer your questions before and after you buy, 8AM-Midnight (ET), 365 days a year-even holidays.
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CIRCLE NO. 35 ON READER SERVICE CARD

VAC PA160 Update

Dear Editor:

The Valve Amplification Company has recently revised the PA160 mono amp, which was reviewed by Bascom H. King in the August issue.

The new model, the PA160 Mk II, builds and improves upon the original's strengths. Among these improvements are the fact that the main high-voltage power supply now uses a choke-coupled pi filter along with a larger capacitor reservoir. This increases subjective power, probably due to reducing the breakthrough of a.c. ripple into the audio signal during clipping. It also reduces sensitivity to matching of output tubes.

The heater supplies for the 6SN7 input and driver triodes are changed to regulated d.c. current, resulting in quieter, "blacker" background.

The input sensitivity is reduced, with an input of 0.5 to 1.5 V required for full power output, depending on the tube type, operating mode, and negative feedback level selected. This allows the associated preamplifier's volume controls to be advanced to a more precise area of their rotation, although sensitivity remains satisfactory for use with passive preamplifiers. This change also has the effect of lowering overall *system* noise, as the residual noise of the preamp circuitry following the volume control is not amplified as much.

A new wire type is adopted for the internal point-to-point hand wiring. The front of the amplifier is now a high-gloss black panel of half-inch thickness.

With these changes the retail price of the PA160 Mk II is slightly increased, to $5,690 per pair. All previous units may be upgraded at the factory for $800 per pair.

Kevin M. Hayes
President, Valve Amplification Company
Sarasota, Fla.

Sorry, Nova Scotians

Dear Editor:

I am writing to point out a faux pas in the July 1995 issue. In Edward Tatnall Canby's Audio ETC column, Glace Bay, Nova Scotia is referred to as Glace *Bag* in a photo caption. Hopefully, this was a typo! I continue to enjoy *Audio* and hope that your Nova Scotian readers will appreciate the wee slip-up.

J. Douglas Cockburn
Toronto, Ont. Canada

Editor-in-Chief's Reply: Yes, Mr. Cockburn, it was a typo, and apparently we're having a run of them, as we misspelled Threshold's name in the August issue.—*E.P.*

Getting In Form(s)

Dear Editor:

Thank you for the opportunity to repeat our equipment listing for last year, and to add to that listing in '95. American Power & Light is preparing for the High End Audio Show in Frankfurt, and most especially for the International Funkausstellung Berlin, held from August 26 to September 3. Thus I have filled out these *Audio* forms rather quickly, in the true blue pen, as the goose quill is in need of a new point.

To us, *Audio* has always represented what a good equipment magazine ought to be, and we especially enjoy the reflective looks back into audio history.

Thanks again for your courtesy, and for a the consistently fine reviews of music and equipment.

Stanley Lynn Marquiss
American Power & Light, Inc.
Plymouth, Cal.

DSS Debate: Pro

Dear Editors:

Fairly infrequently, I stumble across reviews that are so grossly unfair that I can no longer stand by and see an outstanding product be knocked by a reviewer with some type of agenda that distorts the truth! Such is the case with Mr. Cordesman and his fiasco review of RCA's DSS (August 1995).

I purchased the DSS system back in November of 1994, and was absolutely amazed at the picture clarity and color accuracy on the DSS system compared to any other satellite or any cable system I've seen or

"This Is The Best $199 You Can Spend On Yourself."

PC magazine

SoundWorks™ – our amplified speaker system may well be the most exciting product ever designed by Henry Kloss – and the most affordable. Never before has so much high quality, wide-range, natural, "big" sound come from such a small, affordable system. It is ideal for hundreds of applications.

Henry Kloss

SoundWorks consists of two satellite speakers (app. 3 1/2" x 3 1/2" x 3 1/2") and a compact, subwoofer cabinet that encloses a 4" woofer, a 3-channel amplifier, equalization and crossover electronics, as well as a control panel.

The Satellites.

The small satellites are magnetically shielded so they can be used very close to a TV or computer monitor. They contain a remarkable 2" speaker driver with a long-throw/wide-range design that reproduces high and mid frequencies down to 150 Hz, without the need for a "midrange" driver. *SoundWorks* comes with satellites finished black, or in "computer-beige." They can be used as is, hung on walls using their back-panel slot, used with their mini-stands, or they can be attached to a computer monitor with our velcro kit (supplied).

"SoundWorks has the most natural musical timbre." *The New York Times*

"...head and shoulders above the others..." *MacUser magazine*

The Subwoofer.

The subwoofer cabinet (a little bigger than a shoe box: 5" x 8" x 9") reproduces only non-directional bass so it can be placed in out-of-the-way places – behind your TV set, under your desk, or in back of furniture. It contains a 3-channel amplifier that's been precisely tailored to match the speaker drivers. Its control panel includes a stereo mini-jack input for connecting to a computer or a portable CD player, a "set and forget" bass level control, and connecting terminals for the satellite speaker wires. It also has an input for a 12 volts – so you can plug *SoundWorks* into the cigarette lighter in your car or boat!

$199.99

Amplified Subwoofer/satellite speaker system

The Sound.

In terms of frequency range, tonal balance, stereo imaging and overall sound, *SoundWorks* compares very favorably with component music systems costing far more. It just doesn't seem possible that a system so small could produce a sound so "big." But it does.

The Applications.

Because of its small size and price, and because of its magnetically shielded satellites, *SoundWorks* is ideal for use as a multimedia speaker with any computer. It fits easily into smaller rooms – like kitchens, dens, dorms and bedrooms. Its 12-volt capabilities make it perfect for boats, campers and cars. And with our optional carrybag, you can travel with it.

The Price.

You can buy *SoundWorks* direct from Cambridge SoundWorks, for only **$199.99**. We haven't heard a system for anywhere near its price that we think sounds nearly as good.

"...really amazing...exceptionally good... sounds terriffic." *Audio magazine*

We Eliminate The Risks.

With our 30-day risk-free home audition, you can listen to *SoundWorks* the right way – in your home, with your music. If you aren't happy, return it within 30 days for a full refund. We even reimburse your original UPS ground shipping charges in the continental U.S.

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Because SoundWorks is so compact, and because it works on 110 or 12-volts, it's perfect for cars, RV's and boats. With our optional carrybag ($49.99), it makes an ideal musical traveling companion. You can even play the system while it's in the carrybag.

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FL - **Stereo By Design:** Miami • **Audio Visions:** Tampa • **Cooper For Stereo:** Clearwater • **Audio Video Interiors:** Melbourne • **Stuart Audio Video:** Stuart • **Absolute Sound:** Winter Park • **House of Stereo:** Jacksonville • **Stereo World:** Naples, Ft. Meyers • **Vern's Electronics:** Boca Raton
ID - **Phase 4 Stereo:** Idaho Falls, Pocatello
IL - **Columbia Audio/Video:** Highland Park, Rockford, Arlington Heights • **Audio Consultants:** Evanston, Libertyville, Hinsdale, Chicago • **Glenn Poor's Audio/Video:** Champagne
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MT - **Video Sat & Sound:** Billings • **Stereo Plus:** Missoula
NE - **Stereo West:** Omaha, Lincoln
NV - **The Upper Ear:** Las Vegas
NJ - **Harvey Electronics:** Paramus • **Sight & Sound:** Bernardsville • **Hal's Audio Video:** Trenton
NY - **Harvey Electronics:** New York, White Plains, Westbury • **Stereo Chamber:** Orchard Park
OH - **Audio Craft:** Westlake, Cleveland, Akron, Mayfield Hts • **Stereo Lab,** Columbus, Cincinnati
OK - **Audio Dimensions:** Oklahoma City
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WA - **Huppins HI FI:** Spokane
WI - **Flanner's Audio/Video, Inc.:** Brookfield • **Sound World:** Appleton, Green Bay
VA - **Sound Approach:** Newport News
In Canada contact: Aralex Acoustics Ltd. (604) 528-8965

PHASE TECHNOLOGY

Speaker Systems

CIRCLE NO. 91 ON READER SERVICE CARD

used. This was the case through a 52-inch rear screen projector system as well as a 35-inch tube in my bedroom. Both of these systems have a state-of-the-art Super-VHS VCR attached, as well as some excellent audio equipment (i.e. Magneplanar, Forté, Counterpoint, etc.). The audio also exceeds anything I have heard via any other cable or satellite system: My S-VHS recordings via the DSS system are far superior to the same recordings via the interference-prone analog cable systems.

My DSS experiences are echoed by all others whom I have talked to, and everyone agrees that the installation was amazingly easy. I installed my dual-outlet system in just over two hours after cutting the coax and attaching connectors.

I cannot help but wonder . . . What is Mr. Cordesman's agenda? What ulterior motive is at play here? I am astounded at his ineptness with this outstanding product! Everyone that sees the picture on this system remarks at the clarity—particularly on the 35-inch tube system—and the sound is truly outstanding! The picture is limited by the source material itself. Mr Cordesman knows this. He knows the reason for the variance in quality is source related or due to the feeds coming into the DSS system.

How did Mr. Cordesman get selected to write this review? Who said AC-3 is going to be adopted? The industry is split on this issue. Please do another review by someone who has no agenda or axe to grind on some side-issue. It would add to *Audio*'s long history of fairness.

This review is a disservice to *Audio*'s readers. It misrepresents an outstanding, breakthrough product as something average and fraught with problems. This is a blatant misrepresentation of truth!

Leonard Weld
Douglasville, Ga.

Editors' Reply: We're glad your experiences with DSS were better than Mr. Cordesman's were.

Mr. Cordesman acknowledged, as you point out, that the sound and picture quality of DSS depend on the source material—his complaint was that, after all the trouble and expense involved, the source material was too often well below the system's capabilities. And he was not the first to point out the digital artifacts occasionally seen with moving subjects. Live feeds from outdoor events during the day, via standard broadcast, are still superior, and they shouldn't be by such a margin. Even decent LaserDiscs are better. And the sonics, relative to high-end audio, are poor!

He also complained that there was too little intelligent sales help and too little acknowledgement of the difficulties and limitations involved. Apparently, your experience and/or expectations were different: The two hours you spent installing your system is pretty close to the hour and a half spent by a professional installer on Mr. Cordesman's.

Mr. Cordesman asked to do the review after he'd bought the system, to counterbalance what he saw as excessive hype in its promotion. We know he's not the only dissatisfied owner, just as you're undoubtedly not the only happy one.

As to AC-3, its inclusion in the Grand Alliance HDTV standard, and the rapid proliferation of AC-3 equipment and software that began this year, make it likely that the industry will not remain "split on the issue" much longer, at least in the U.S.—*I.B. and E.P.*

And Con

Dear Editor:

With regard to the DSS article, congratulations are in order for Mr. Cordesman. Since my home theater system is in an apartment which provides cable TV as part of my rent, I'm very glad to know I'm not missing the "big show." His frank appraisal is very rare in audio magazines and reminds me of the critical review of the Kenwood THX system by *Video* magazine in their former, sometimes glorious years before they incorporated *Sound and Image*. I do suppose, however, that it's easier for an audio magazine to bite the video hand that is not feeding them, just as it was for a video magazine to bite an audio hand that was not feeding them. One avoidance strategy would be for a magazine not to review pieces of equipment that it finds lacking,

conveniently avoiding controversy and lost advertising revenue. I suspect most readers have noted the glowing generalities which many publications use to describe equipment performance. Therefore, the preference of some for *Consumer Reports* should not be surprising. They rank products in a very stark fashion, but occasionally even they have startled me by pointing out something like the inadequate amount of copper wire in the power transformers of some foreign-made A/V receivers. Anyone who has ever taken covers off equipment and looked at the construction will know what they are getting.

I also have a suggestions. Mr. Pitts' photo appears in "Fast Fore-Word" every month and his editorial is in the form of a column. I demand equal photo space for your other columnists; this is an idea whose time has come.

William A. Mendoza
Tallahassee, Fla.

Dear Editor:

My experience with DSS parallels Mr. Cordesman's to a large degree, particularly with regard to variations in picture quality on the various channels. I found the USSB movie channels rather poor, with soft resolution and washed-out color, and did not keep the service after the initial "free" month. DirecTV is generally better, but most of the channels, most of the time, show a bias toward green that my monitor's color and tint controls cannot totally correct. A replacement receiver did not fix the problem, which does not occur from any other picture sources.

Even the pay-per-view (PPV) channels, which overall are quite good, if not quite LaserDisc quality, show occasional digital artifacts, especially in scenes where large areas of the picture should be a single color or smoothly varying color, such as a blue sky. These areas show a "blocky" or "contour" effect, evidently from "color depth." The effect is similar to a computer display in 256 color mode. Also, it seems that sharper pictures tend to break into pixels more often than softer ones when there is motion or fade in the scene.

One hopes that, with the launch of the third DSS satellite, DirecTV and USSB will allocate more bits to the existing channels rather than just add new channels.

All this makes me wonder if the proposed Digital Video Disc (DVD) systems, which apparently are to use the same MPEG-2 coding system as DSS, will be any better. I suppose DSS is good enough for casual viewing, but I do not consider what I have seen so far (I bought my system nearly a year ago) good enough for permanent recordings.

By the way, is Mr. Cordesman the same person who does military analysis for ABC News?

Robert M. Pfingston
Morganfield, Ky.

Editor-in-Chief's Reply: DSS uses MPEG-1, not 2, so far, though we hear the actual in-practice system might be termed MPEG-1.5. And yes, in his day job, Mr. Cordesman has done military analysis for ABC.—*E.P.*

Stokowski in Houston First-Hand

Dear Editor:

I am writing concerning the reissue of recordings by Stokowski and the Houston

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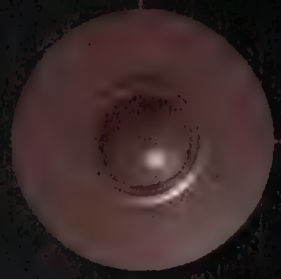

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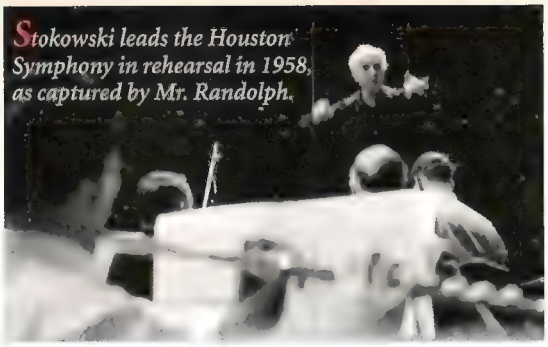

Stokowski leads the Houston Symphony in rehearsal in 1958, as captured by Mr. Randolph.

Symphony, discussed by John Eargle in "Currents" (July 1995).

As a member of the Houston Symphony, I played on all of the recordings by Stokowski with that orchestra. Contrary to information on the notes accompanying the CDs, none of these recordings were made in Jones Hall, which had not yet been built. The first recording in the series, Symphony No. 3 by Glière, was recorded in the Music Hall, but it was not considered a sonic success. All of the other recordings were made in the City Auditorium, which was on the site of present-day Jones Hall.

In my opinion, the City Auditorium was acoustically superior to Jones Hall. Stokowski was quite pleased with it for our recordings. The building was old, lacked modern comforts, and had structural problems, but it had a vibrant sound.

Herman Randolph
Houston, Tex.

Judging Speakers

Dear Editor:

In the April 1995 issue, Anthony Cordesman writes, with regard to the Infinity IRS Epsilon speaker, that it should be judged by a somewhat different standard: How well it re-creates the illusion of a live performance, and not by how well it compares to more conventional designs. I thought that was always what we listened for in a speaker. I never knew we were supposed to judge a speaker by how well it compares with another speaker.

Fred S. Parmenter
Medfield, Mass.

Editor's Reply: As far as we are aware, nobody ever said you "were supposed to" judge speakers by other speakers; by default, however, that's the way they frequently are judged, for reasons that Cordesman touched on. Also, you appear not to have noted his statement that the Infinity should be judged "*even more than* most speakers" (emphasis ours) in terms of re-creating the illusion of a live performance.—*B.L.*

Wanted: Burglar and Sony Dust Cover

Dear Editor:

Like Mr. Small, whose letter appeared in the July 1995 issue, I too am looking for a Sony accessory, specifically a DP-20 dust cover for my Sony TC-755 12-inch reel open-reel tape deck. When my house was broken into some years ago, the burglars apparently used the dust cover from one of my tape decks to carry off other parts. Unfortunately, while it was easy to replace everything else, the dust cover itself was no longer being manufactured and I couldn't find one in stock. I wonder if one of your readers might have one that they no longer need or know of someone who does?

Steve Haller
15200 Oak Park Blvd.
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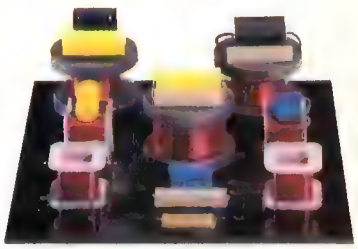

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Editor's Reply: As we have in the past, we are printing your letter and address in the hope that some of our readers will contact you with more information.—*S.V.C.*

The Next Wave, Revisited

Dear Editor:

In your May issue, you speak of yet another new format, in this case the CD-sized Digital Video Disc, DVD. Well, I am getting sick and tired of being told that an old format has been replaced by a superior new one, the old one becoming not much more than a very expensive paperweight.

It's about time the buying public put their feet down and said, "No more!" We want better technology, but design it so our older equipment is compatible with the new.

I think the audio/video industry should allow what the computer industry has done for years: Trading up. By this, I mean a trade-up for basically the cost of making a replacement—i.e., a new WordPerfect package costs around $500; the next-version trade-up is a mere $90.

It would not be that difficult to make the new DVD hardware backward compatible with LaserDisc. And this would mean that my old LaserDisc collection would still be usable.

I have a lot of friends who lost a lot of money in Beta. That time I was lucky—I went with VHS instead. But as I recall, all the "experts" said Beta was the superior format. Hmm. . . .

Corey S. Glasner
Jacksonville, Fla.

Premium Price, Premium Recording

Dear Editor:

After reading your review of the new Robert Johnson "King Of the Delta Blues Singers" (Columbia CK-52944) in the July 1995 issue, I was able to find a copy at a local store (the Disc Jockey chain). Unfortunately, I was disappointed for two reasons, and did not buy the CD. First of all, I am upset with CBS/Sony for their arrogance and greed for releasing this single disc as a gold Master Sound at a premium price ($29.95 at Disc Jockey). This release must have had minimal production costs (just make a few test pressings, and dub to tape) and probably no royalties to pay. Secondly, I am disappointed with your reviewer (E. P.), who did not mention that this was a premium-price Master Sound release.

I realize that this is an important historical reissue, and would have been glad to pay a standard new-release price, even a classical price. But with CBS/Sony's excessive pricing policy for this disc, I'll just wait until it shows up in the used-CD bin.

W. Lloyd Piper
Kokomo, Ind.

Editor-in-Chief's Reply: Neither you nor I like paying premium prices for ordinary material, but I think you are missing the point on this one. There are two different versions of this material on CD, one is from old 78s and one from mint *new* test pressings. There is music now newly audible on the second version that you cannot hear on the first version.

You may be right in that some few copies of the second version will show up in used-CD bins. I'm not willing to wait that long, and I don't expect that there will be very many people who'd sell theirs after hearing this. The CD is just too good. Yes, it is worth the difference in price, and that's why I wrote it up.—*E. P.*

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EDWARD TATNALL CANBY

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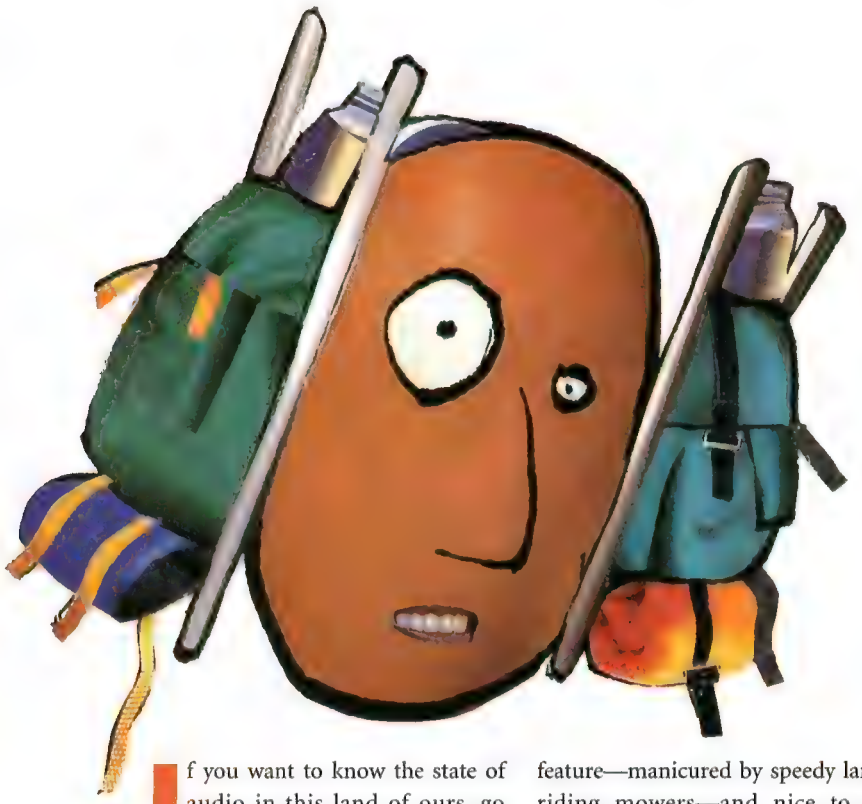

If you want to know the state of audio in this land of ours, go summer camping.

No, not the backpack and tent sort, reserved for the fittest. Nor the kind of camping one does in a 60-foot lumbering highway monster at a national park, complete with every home convenience. I'm talking about an intermediate camp, a hundred acres or so of immaculate enclosed scenery punctuated by dozens of rustic dormitory-style cabins, with a recreation hall of enormous proportions, a dining hall the same, at least two large competition-size pools, tennis courts by the dozen, volleyball, basketball, softball, a pretty lake with canoes, kayaks, rowboats, pedal boats, and floating air mattresses. And all surrounded by the obligatory vast and grassy slopes and meadows such camps always feature—manicured by speedy large riding mowers—and nice to sit down on, if not much else.

One eats huge meals here, off plastic plates, four times a day with endless snacks helpfully on hand in between, not to mention free-standing Coke and (sometimes) Bud dispensers strategically placed, often far out in the middle of the vast lawns like statues of liberty, just in case too much all-natural landscape tires your soul.

MIDDLE-AMERICAN HI-FI TENDS TO BE OBSOLETE IF EXCELLENT OF ITS SORT.

Something to satisfy every sense, indeed, but most especially *one* sense. To complement so much nature, there was audio.

Hideously loud, deafeningly audible everywhere, indoors or out, into every area of the property and seldom less than threefold. That is, three deafening sound sources simultaneously, relentlessly mixed, from dawn to dusk and on into the wee hours when sleep might seem a good idea, wouldn't you think?

Apparently everybody but me just loved it. I hated it, cordially. I was lucky to get five hours of sleep per night, with ear plugs, a pillow over my head, and fingers clamped on top of the plugs.

To maltreat a record reviewer's precious ears in this awful manner was just too much! I say this every year. But I go back. For the other amenities, of course. And for the couple of hours, maybe very early morning or far beyond midnight, when I can actually get to hear the enchanting sounds of Real Nature: Birds, many of their songs new to me; all sorts of insect drones; crows squabbling; robins chirping; this year the distant lowing of cows, or maybe it was a bull; a donkey's hee-haw, and a rooster from some neighboring farm in the lush Maryland countryside. And down at the lake, a curious resident cluster of waterfowl, white mother goose, two almost-grown goslings and a female mallard duck that somehow got herself misappropriated. Mama Goose thought she was boss but Mrs. Mallard had decided *she* was, so every 15 minutes there would be a raucous interchange of screeches and loud quacks. A wonderful noise, I thought! Wonderfully ugly.

More impressive were the bullfrogs. Every night, dozens of them perched on the banks of the lake shore. Every so often one would produce a monumental low-bass honk mixed with a watery gargle. Asserting territory, I suppose. When you walked along the shore these Jumping Helmholtz Resonators flopped into the drink, one after the

Illustration: Scott Menchin

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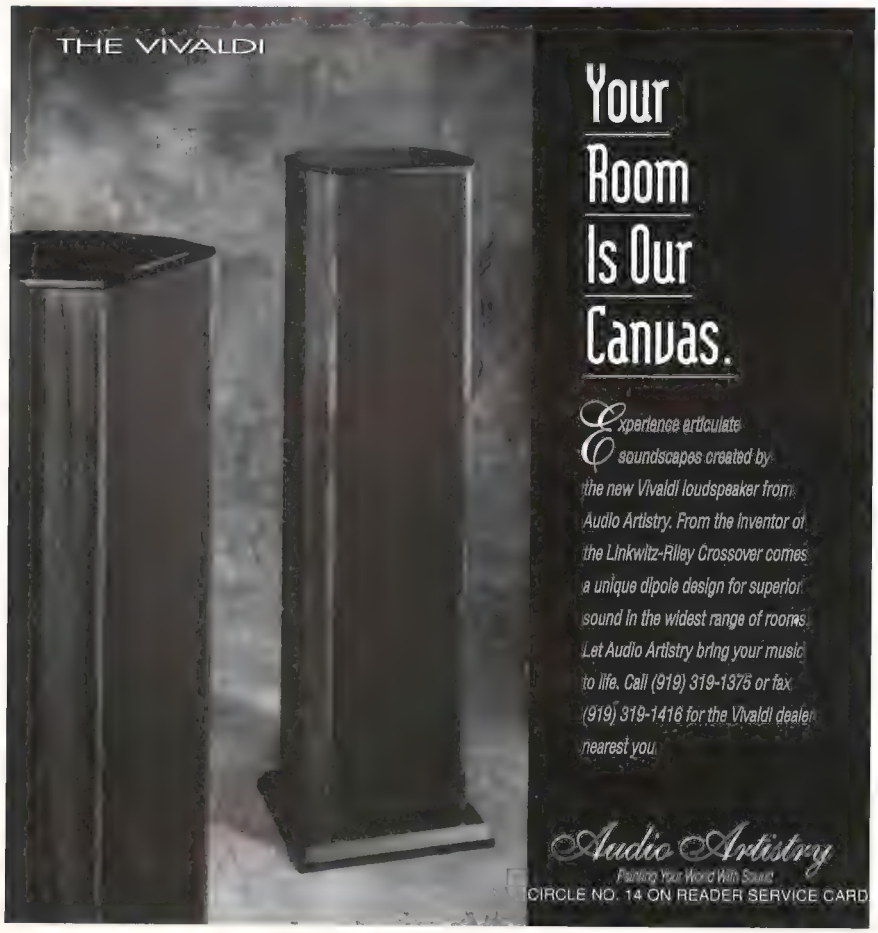
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other, with a thud-like splash. Remember the R-J speaker enclosure of the 1950s, as discussed here recently (May, 1995)? The sales motto for that label was "bullfrog bass." Very appropriate. A bullfrog, even the biggest, isn't much bigger than a tennis ball.

Not more than a handful out of the almost 300 visitors to that camp ever got the chance to hear any of these natural sounds. The audio, of course, totally drowned them out. People today cannot live without audio. Silence is no longer golden. I assume that this is also true for our readership—it's the all-American thing, after all. We, too, are a cross section.

PEOPLE TODAY CANNOT LIVE WITHOUT AUDIO. SILENCE IS NO LONGER GOLDEN.

Be indulgent then, with this ancient leftover from another age (the age of silence)! And don't think I didn't do some constructive snooping around, for all my sonic dislikes, just to see what was making all that noise. I found this very interesting. Lots to observe, if somewhat at a distance and inconspicuously. But I didn't talk or interview. Not in a yell, thanks, the only way to communicate! Anyhow, the audio people there were much too busy keeping things going for any interviews to the press.

My first impression was impressive: These sounds were horrendously loud but also very clean, out of big and potent audio equipment. Yet there was a curious out-of-date feeling, both in the equipment and in the way it was used. Here was lagging middle America, back in the '80s, or even earlier. Some of the equipment was undoubtedly professional but a lot of it was high-level consumer stuff, brought into camp for adventure and fun, nonprofit. There were many big, heavy speakers, finished for the living room—not in pro black—and these were constantly being carried about on hefty shoulders from one location to another for use in various entertainments. Always in pairs as in any high-end home installation, before surround sound brought us back to multiple speakers. As any reader

should know, those pairs of big, heavy home speakers, mostly finished in blond, rigidly oblong and sharp edged, are not what is new these days. Look, please, at our speaker ads. The hauling about, too, was all too familiar to me from my own days of speaker hefting.

Yes, middle-American hi-fi tends to be obsolete if excellent of its sort. Newer equipment, perhaps multiple smaller speakers, and subwoofers, would not have essentially changed the sounds I heard though much muscle strain might have been avoided.

The man in the long wooden rec hall—a crucial space because it served many purposes, from major lecture meetings to folk music, a square dance, a classical concert (opera excerpts—what else?), an amateur talent night with sing-alongs—this man spent almost his entire time in that big space playing every sort of music on a monster equipment layout. His sound seldom stopped, though much of the time he was alone in the big space. I went there to see, out of curiosity. Only once did he put in a second pair of speakers, at the midpoint sides of the long hall, to cover a particularly large meeting. I heard everything from Tchaikovsky piano concerti to very loud jazz and the aforementioned square-dance music. Plus assorted "bridge" music, mostly stolen from Richard Wagner (the good old Valkyries!), used to separate episodes in the endless camp contests. Very, very clean, this man's sound! And you could hear it a half mile away. Ugh. It was a few hundred feet from my bed.

HOW LUCKY THE OLDER CAMPERS WITH HEARING AIDS. THEY JUST TURNED THEM OFF.

After a number of ear-numbing nights of disco, the loudest sound of all and going on until far beyond midnight, I acted like Androcles and the lion, or David and Goliath, took my courage, and my ears, in hand and walked right into that place. Shades of an earlier occasion! In the late '60s, a group of us elderly (?) souls paid a visit to the famed Electric Circus in New York out of sheer curiosity; we weren't there to dance. I put my head through that door into the music room for about 10 seconds, then fled with my hands over my ears. Unbelievable volume. The very beginning. This summer I stuck it out for maybe 10 minutes. I do love the whirling lights, the crazy projections, the eerie puffs of smoke blotting people out, and the dancers themselves, so tirelessly gyrating, exuding energy hour after hour. It is youth incarnate and maybe one of the great liberations for our high-tension age. Dancing isn't dead because it is so vital. But the music! That vocal screaming and squalling, and especially the persistent thumping, the never ending beat. You could hear that sound in every square foot of the entire camp wherever you went, the relentless THUMP, ka-THUMP, THUMP, ka-THUMP, radiating tension and stress. And hopefully the working-off of the same. That's the best I can say for it. As music it is *so* out of date, even to me. Now we have minimalist. And rap.

Aside from Electric Circus the camp disco brought me some astonishing memories. I watched the disco operator. Wow! He was using a technique so familiar to my eyes and hands that I gasped. Two big turntables, felt covered, so that records could be "slipped" while the table turned at speed underneath; cueing up via headphones and fingers on the record, turning back and forth to find the exact spot. Lift the finger, the record starts instantly at the cue point. Thus you can "segue" from one table to the other without a break. I did it the exact same way in 1943 at FM station WABF, New York. And after 1946 at WNYC, the city station. But not for long. In 1952 I abandoned all that in favor of tape editing. That disc jockey at camp was terrific and probably thought he was right up to date. Not exactly. But he could match the thumps on one record to those on the next so there was never the slightest break in the rhythm. That's the whole idea. And not a bit campy. The skill he showed almost made up for the noise.

How lucky the older campers with hearing aids. They just turned them off. One in my cabin kept saying, DON'T TALK TO ME I CAN'T HEAR YOU. He, too, was loud, and not even aware of it. That's the way to camp, if you ask me. A

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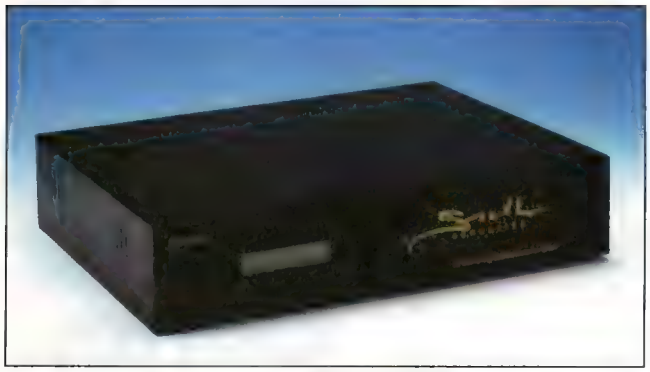
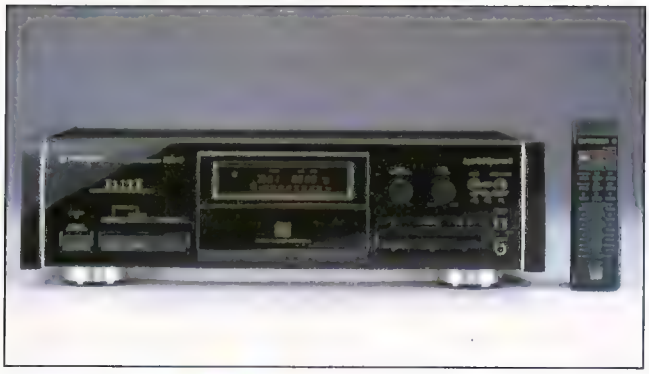
NO-SHOWS IN CHICAGO





Highlights from Chicago included Snell's RCS-1000 processor (top) and the Pioneer PDR-99 CD recorder (above).

Public relations types sometimes develop an incredible method for being economical with the truth: Unbridled chutzpah. They demonstrate a nervelessness, an arrogance, and a method of full-frontal attack that sometimes leaves the observer breathless. In some cases, they also leave us editorial-types impressed with their sheer boldness.

One master of the craft is so good at it that he can turn the worst reviews into rave quotes, merely by using ellipsis. For instance: One of his products was once damned with a remark along the lines of, "The XXXX is so bad that it's unbelievable." When an ad for this product appeared, the pulled quote read, "The XXXX is . . . unbelievable!"

You get the picture.

And now the Consumer Electronics Group of the Electronics Industries Association, the organizers of the Consumer Electronics Shows, has resorted to bravado to cover up what must be the biggest fiasco in hi-fi show history. Without my resorting to use of ellipsis, here's a direct quote from the EIA's press release issued during the aftermath of the 1995 CES Specialty Audio & Home Theater gathering in June: "The Electronics Industries Association's Consumer Electronics Group launched another successful trade show over the weekend at Chicago's Palmer House. Manufacturers representing the finest in specialty audio and home theater products gathered here to show off their new product lines to more than 2,833 attendees, including retailers and distributors who came from all over the United States and from 34 other countries."

Let's analyze this seemingly innocuous yet mildly boastful paragraph. Firstly, the word "successful" can be deemed as relative and/or subjective. Is a show with 2,833 visitors—all trade or otherwise—a success? Forget the suspect grammar of "more than 2,833 attendees"; how can the author of this missive be so precise with the number 2,833, but preface it with "more than"? And never mind that pre-show predictions were about three times this number. Whatever, fewer than 3,000 visitors at a CES is sort of like 3,000 people turning up to the Super Bowl or a Bon Jovi gig in a stadium. Heads would roll.

Success being relative, you—the hi-fi buying public which is precluded from attending the trade-only CES—should know that a normal winter CES attracts 70,000-plus visitors. So did the summer shows when they were in full song. And I seem to recall Las Vegas breaking the 100,000 mark on occasion. To put the sub-3,000 figure further into perspective, the smallest hi-fi shows in Europe, dealer-sponsored shows in Great Britain, and any funeral in Hollywood would be deemed a complete and therefore terminal disaster with attendance of the same low number.

But is it wrong to judge the CES on numbers of attendees? In a sense, yes . . . if you're not an exhibitor. For the visitors, it can be a very different story. The press can and should judge a show according to newsworthiness. Journalists need only gather enough new product information to fill their page allocations, and even this catastrophe—with only 119 exhibitors—yielded enough new products to make it worth visiting.

For those distributors and retailers attending the show, the success can be measured by how much was

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accomplished. "Did I see any representatives of the brands I stock and/or import?" is all the trade visitor needs to ask. But that's not the entire story: Retailers and distributors also attend shows to find new lines. And a spread of 119 exhibitors is hardly an overwhelming selection.

So what about the exhibitors? If a brand has 100 dealers in the U.S. and even 20 of them turn up, the exhibitor could argue that the Show allowed his staff to deal with 20 percent of their accounts in one convenient spot. But it's doubtful that anyone scored that highly. So divide the cost of exhibiting by the number of people who visited the rooms.

At a guess, the cost of booking a room, paying for transportation and housing for two or more staff (and few exhibitors are based in Chicago), feeding them for three or four days, shipping demonstration equipment and brochures to and from the show, and the rest of the hidden costs must set back even the most modest exhibitor a cool $8,000 or $10,000. If every single alleged attendee visited every room, then it cost the exhibitor around $3.50 a head to reach these people. Not good value when a healthy CES would cost the exhibitor 10 cents a head.

One other benefit of exhibiting at a show is the press coverage it might produce. While the U.S. audio press corps was there in full, I could only count four or five European and Asian scribes, so it's doubtful that the show generated as many column inches as would a normal CES.

So what went wrong? Why did the Chicago CES degenerate into a hint of a show, a facsimile of a show? No, make that a shadow of a show. To understand the problem, you have to ask a number of questions, and you have to understand what's involved in running a hi-fi exhibition. The questions range from the cost of printing show guides and dealing with unions to ensuring that the hotel has a decent a.c. supply. But the bigger questions are: Should a hi-fi show be trade-only, public-only, or open to both? Where should it take place? When should it be held? Most importantly, who should sponsor and/or organize it?

Unfortunately, the CES—which, quite properly, is a trade-only show and which remains for many around the world THE trade-only show—allowed itself to become embroiled in high-end audio politics or stupidity or game-playing. In a climate where everyone has an opinion and nobody has an answer, you get self-interest spoiling everything for the industry at large. What California-based manufacturer wouldn't prefer to have a CES on the West Coast? What Florida-based manufacturer wouldn't push for Miami? I'm just pleased that the high-end manufacturers in my native state haven't yet had the gall to push for a CES in Portland, Maine.

Entirely independent of CES, the high-end hi-fi show sponsored by *Stereophile* magazine has established itself as an ideal event for dealing with the kind of hi-fi equipment that the CES has, until only recently, treated as a necessary evil. Positioned between the January and June CES Shows, the *Stereophile* show alternates coasts from year to year and is open to the public. The spring event in Los Angeles attracted three times as many visitors as the June show—admittedly non-trade attendees—but *Stereophile* hasn't yet established itself as a trade event. It is trying though. For its 1996 spring show in New York City, *Stereophile* has announced the scheduling of a second trade-only day.

With the EIA's cooperation, the show could be a bigger trade success. But there's a problem. The EIA makes money from its shows and it doesn't want to lose any of them or share them, even if a show dies off because of natural selection. As Chicago did. The corpse they tried to revive in June was supposed to give the high-end crowd its own trade show . . . a little over a month after *Stereophile*'s far more successful exhibition. For trade *and* public.

So why wouldn't the EIA collaborate with *Stereophile*? Think "Machiavelli." Think "paranoia." Think "unbridled egotism." One wag told me that certain manufacturers are mightily "pissed off" with the hi-fi press and see no reason to imbue it with more power, so they lobbied for a continued presence in Chicago with EIA sponsorship. And at the most recent meeting of the one organization capable of sponsoring a truly independent high-end trade show, the discussions dissolved into excuse-making and buck-passing.

The Academy For the Advancement of High End Audio is the only industry group in the world that exists for promoting the high end. Because it is made up of individuals from most parts of the high-end community (but mainly America), it should be the ultimate forum. Alas, far too many companies and individuals have chosen not to join, so they would argue that they're not represented by AAHEA policy. Be that as it may, AAHEA could sponsor a show, open to all high-end manufacturers whether or not any of their personnel are AAHEA members. But, the semi-official response was that it needs the organizing abilities of a body like the EIA. Many excuses were offered for not doing a show

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MO- Independence A/V: Indep.• Sound Central: St Louis.
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TN- College HiFi: Chattanooga• Hi Fi Buys: Nashville• Now Audio Video: Knoxville• Modern Music: Memphis• New Wave Elect.: Jackson• Sound Room: Johnson City.
TX- Home Entertainment: Dallas, Houston• Audio Tech: Temple Waco• Audio Video: College Station• Brock A/V: Beaumont• Bunkley's Sd. Systems: Abilene• Bjorn's: San Antonio• High Fidelity: Austin• Krystal Clear: Dallas• Marvin Electronics: Ft. Worth• Sd. Box: San Angelo• Sd. Quest: El Paso• Sd. Systems: Amarillo• Sd. Towne: Texarkana.
UT- Alpine Elect: Provo• AudioWorks: Salt Lake City• Crazy Bob's: St. George• Stokes Bros.: Logan• Ultimate Elect.: Layton, Murray, Orem, Salt Lake City.
VA- Audio Buys: Arlington, Fairfax, Falls Church, Manassas• Audio Connection: Virginia Beach• Audiotronics: Roanoke• Home Media Store: Richmond• Stereo Type: Charlottesville.
VT- Audio Video Authority: S. Burlington.
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and so self-defeating were the attitudes that I thought I must have walked into a gathering of the heads of the Japanese mass-market electronics industry.

Excuses ranged from the monetary to such absurdities as the impossiblity of finding a suitable hotel at such short notice. To which Dan D'Agostino of Krell replied by marching downstairs to the Palmer House lobby, finding the concierge and confirming that 200 rooms could be booked on the spot. The rest of the whiners merely waffled and passed the buck. Why not resort to the inevitable? Why not just have a virtual CES and have everyone attend via modem? You could, as one pundit suggested, send .WAV-files downline so we'd know how the stuff sounded. . . .

WHY DID CHICAGO CES DEGENERATE INTO A FACSIMILE OF A SHOW?

So what does the EIA do to flex its atrophying muscles? *Stereophile* had already announced months earlier that its 1996 show would take place in New York City the following spring; the EIA announces Orlando with dates a couple of days earlier. Yeah, like this is gonna win it lots of friends in the high-end community.

Is this is the response of an industry which believes that it only needs one general and one high-end show per year? An industry that's been clamoring for the demise of extraneous shows? What is it with the U.S. hi-fi industry? Do the powers that be not realize what a burden it is to coerce manufacturers into attending so many expensive and needless events? Kafka would be proud.

I'd love to tell you that I came back from CES awash with press releases of major new goodies. But I didn't. Only a few new audio-oriented items captured my attention long enough to burn their images in my retinae. Pioneer launched the PDR-99 Elite recordable CD machine at $2,000, halving the cost of CD-R at a stroke. Marantz unveiled the battery-driven SC-5 preamp for $8,000, housed in a nonferrous aluminium case with a copper-plated, die-cast alloy chassis. It sits on top of the BB-5 power supply included with the SC-5, which converts a.c. mains into the pure d.c. stored in high-capacity, internal battery packs. The companion SM-5 amplifier, a 100-watt unit with a tag of $7,000, also gets its d.c. power via the BB-5.

Snell made good on its promise to produce a workable room compensation system, the long-awaited RCS-1000 processor, utilizing six channels of digital room correction, adjusting for magnitude and phase response, including excess phase. Resolution is said to be better than 4 Hz at low frequencies. Price? A mere $8,999. Counterpoint released the DA-12 HDCD CD player, noteworthy for its user-upgradeable DACs through plug-in cards. The converter choices range from the Analog Devices AD1862 to the UltraAnalog; the HDCD filter can be installed at any time.

Celestion launched the Kingston loudspeaker ($3,999 per pair), featuring a cabinet fashioned from a dense, acoustically inert polymer called AlphaCrystal. Fitted to the integral, sculpted baffle are a 6½-inch Cobex woofer and a 1¼-inch aluminum dome tweeter. The cabinet was as dead as the show itself. Another unusual enclosure is the radical and ever-evolving Wilson-Benesch A.C.T. 1 loudspeaker with carbon-fiber cabinet construction, at $9,500 per pair. Thiel hosted a press breakfast for the debut of the SCS2 mini-monitor. Like the original SCS, it uses the Thiel-designed coaxial two-way speaker, which incorporates a 6½-inch woofer and a 1-inch tweeter with aluminium diaphragms.

There were other highlights, of course, but the show didn't host anything groundbreaking. While it was nice to see friends, nice (if bad in cholesterol terms) to eat the ribs at Miller's Pub five nights in a row, nice to shop at Rose's Records and nice to add to my collection of frequent-flier miles, I've got to say that I only barely managed to produce 5,000 words for my report for *Hi-Fi News & Record Review* back in the U.K. where I live.

Let's put it another way, for those who prefer to look on the bright side of things: It was the first hi-fi show I've ever attended where everyone could take their time and linger.

Even if it was by necessity rather than choice. A

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May I Copy?

Q *I have heard that there is a royalty fee now collected on blank tapes, such as DAT and DCC. I know that many people borrow CDs and copy desired portions onto cassettes. I do buy CDs for their sound quality, and I do want to support the artists. But some CDs have only a few songs that I like, so I wouldn't buy them. Is it now legal to record songs from CD to DAT or to DCC?*—Mike Krey, Orem, Utah.

A It has never been illegal to copy CDs or other recordings for noncommercial purposes, though the copyright law has not always specifically named this as a legal practice.

At the moment, home copying is specifically permitted under law. In exchange for this, three concessions have been made to the recording industry.

First is the royalty you mentioned, of which a portion goes to record companies, another portion to music publishers, and the rest to compensate musicians and composers for their presumed losses due to copying.

Second, all home digital recorders (DAT, DCC, MD or recordable CD) must now incorporate the Serial Copy Management System (SCMS). This prevents direct digital copies of commercial recordings from being copied in their turn. With SCMS, you can make as many digital-to-digital copies as you like from a CD, but cannot make another generation of digital-to-digital copies of the duplicates you copied directly from the CD. You can also copy anything via your digital recorder's analog inputs, but if you duplicate those copies via direct digital connection, the second-generation copies will carry the SCMS code and you will not be able to make a third-generation digital-to-digital copy. You can, however, record as many generations as you like using your recorder's analog inputs.

Last, all home CD recorders (CD-Rs) carry two restrictions besides SCMS. First, they leave an identification code on all recordings they make, so that unauthorized mass duplicates made from a CD-R can be traced back to their origin. Also, they can record only on special blanks that are limited to about 60 minutes in length (rather than the 74 minutes of professional blanks) and cost considerably more. Professional and semi-professional digital recorders do not carry these restrictions, but they do carry much higher price tags than their home equivalents. Also, balanced connectors, found on many pro recorders, will not be found on consumer units.

What is not condoned by the law, of course, is any even remotely commercial form of copying. As soon as profit—or even the possibility of profit—is involved, the rules change radically.

Demagnetizing Woofers

Q *My power amplifier does not use capacitors to eliminate d.c. offset voltage at its output terminals. I have measured slightly over 150 mV across the output of one channel and wondered whether this is enough voltage to demagnetize my woofer. If it is not, how much d.c. is considered likely to result in demagnetization? I'm aware that the polarity of the applied voltage is a factor. How can I determine which polarity would weaken, and which would strengthen, the woofer magnet?*—David R. Brown, New Cumberland, Pa.

A Your question is an interesting one, and I do not have an honest answer for it. I have neither personally experimented with this situation nor seen the results of experiments by others.

I have to think the 10-mA current flow that would appear across 8 ohms (d.c. resistance) when 150 mV is present is not sufficient to cause any demagnetizing of the woofer.

It is true that if the current is polarized in the right direction, the tendency will be for the woofer magnet to be magnetized rather than demagnetized. Here again, I see no way to find out which polarity will work which way. I have seen no standard that would apply. It just may be that, as a result of my writing this, someone will enlighten us all on this matter.

Meanwhile, if you have a service manual for your power amplifier, check to see whether each channel has an adjustment to null out the offset voltage. If it does, all of this discussion is moot.

Subwoofer Considerations

Q *I presently own two powered subwoofers. I tried connecting them to the "B" speaker terminals of my A/V receiver. (The "A" terminals are hooked to the main pair of loudspeakers.) When I switch the receiver to "A + B," the sound from the "A" speakers disappears. If I replace my active subwoofers with passive models, all four loudspeakers sound. Why does this happen?*—E. A. Cristobal, Alberta, B. C., Canada.

A Powered subwoofers are usually designed to be fed from line-level sources rather than from an amp's or receiver's loudspeaker terminals. They usually have high input impedances, so as not to load these sources down. If your receiver's "A + B" position connects both sets of speakers in series, the powered subwoofer's high impedance will drastically reduce the signal current available to drive the satellites. For such a series arrangement to work properly, the impedance of the subwoofers would have to be in the normal speaker range of 4 or 8 ohms.

But A/V receivers often have line-level subwoofer outputs (often with built-in low-pass filters) just so that you can use powered subwoofers.

If your receiver is not equipped this way, you could connect the powered subwoofers to the "A" loudspeaker terminals. Most powered subwoofers have their own low-pass network to feed only bass to the subwoofer. If your subwoofer also has "satellite" terminals to feed your main speakers, it is likely to include a high-pass network that keeps bass from reaching those speakers. Using this filtered connection usually gives you cleaner, smoother bass and lets you drive your system louder and without distortion.

If you have a problem or question about audio, write to Mr. Joseph Giovanelli at AUDIO Magazine, 1633 Broadway, New York, N.Y. 10019. All letters are answered. In the event that your letter is chosen by Mr. Giovanelli to appear in Audioclinic, please indicate if your name and/or address should be withheld. Please enclose a stamped, self-addressed envelope.

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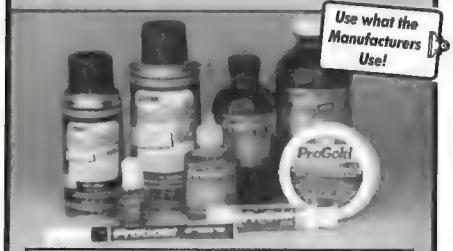

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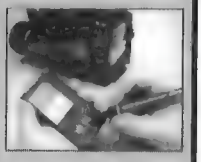
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If your subwoofer has no filtering and you drive it from the same terminals as your main speakers, you may need to obtain an appropriate crossover network.

That Slow Tape-Deck Motor

In the March, 1995 "Audioclinic," a reader wrote about the motor in his Astrocom Marlux running slow.

I have the same deck. In fact, I like it so much that I bought two more, just so I could have them for the foreseeable future. (They are no longer manufactured.) Over the years I have had some problems with my Astrocom 407, but I have been able to keep it running.

The reader's problem is not with his tape deck's motor but with old, thickened oil on its capstan flywheel shaft and bearing. The capstan flywheel assembly must be removed and the shaft and two bearings carefully cleaned to remove the old oil. Because the machine is so old, chances are that it has been lubricated several times without these bearings having been cleaned.

Also, this reader should remove the pinch roller from its bearing and clean and lube that bearing, too.

I also had trouble with one of the supply-reel motors. All the motors in this deck need large, motor-starting capacitors to run, and this motor's capacitor had failed. I replaced it with a 1.0-μF metal-film capacitor from Radio Shack, and the motor was restored. Do not use a conventional electric capacitor for this. It must be a nonpolarized electrolytic capacitor designed for motors, with at least a 200-V rating.—Gregory Kolodeny, Roselle Park, N.J.

Switching Between Hi-Fi and Linear Tracks

Q *I want a VHS Hi-Fi recorder that lets me switch between its linear track and its Hi-Fi track. I am not sure that many machines offer this capability, these days. Some of these machines have a "Stereo/Mono" switch. Would I hear the Hi-Fi track in the "Stereo" position and the standard, linear, track in "Mono" mode?*—Steven Matthews, Louisville, Ky.

A The stereo and mono settings found on some machines may do what you want. Examine these machines closely to be sure that there are just two positions on the switch; I have seen decks whose "Mono" modes let you listen to either the left or right channel through both loudspeakers. If you're not sure, check the instruction book or ask the dealer or manufacturer before you buy a deck.

What you want is reasonable. Consider what happens when a Hi-Fi track has become damaged in part, but not enough so as to force the machine to automatically switch to its linear track. If you cannot manually switch to the linear track temporarily, you'll just have to suffer through the damaged part of the track.

Extended Length Recording

Q *I listen to a lot of short-wave broadcasts, and I want to record some of these, but cassettes have to be changed too often. For long unattended recording, I'd love to have a three-speed open-reel recorder that includes 15/16 ips. This ultra-slow speed was found on the Uher Report series of decks. Where can I obtain one in new or near-new condition?*—Luis Cardona, Mayaguez, P. R.

A Unless you have some special reason to use an open-reel machine (such as maintaining compatibility with an existing tape collection), I think you will be well served by other equipment. DAT, operated at its slow speed, can hold 4 hours on a really small cartridge. DAT equipment will certainly provide better fidelity than will an open-reel machine running at 15/16 ips, and some short-wave equipment can sound quite good, especially with a wide-band i.f. setting. Also, changing cartridges is simplicity itself compared to open-reel tape.

Another way of handling your requirements is to use a VHS Hi-Fi VCR, which can accommodate up to 6 hours on a single, standard-length (T-120) tape—assuming you use the EP (extended-play) mode. Changing cartridges is very easy and quick. Some 8-mm equipment also features a digital-audio capability that might be appropriate, and customized Marantz analog-cassette "logging" recorders run at such a slow speed that they will hold 8 hours on one side of a C-120 tape.

If you still have your heart set on a Uher (the current model with the slow mode is the 4000 Report Monitor), or want more information on the customized Marantz model, contact Sol Mineroff Electronics, Inc., 574 Meacham Ave., Elmont, N.Y. 11003; the phone number is (516) 775-1370. A

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— excerpts from Audio Magazine, by Anthony H. Cordesman

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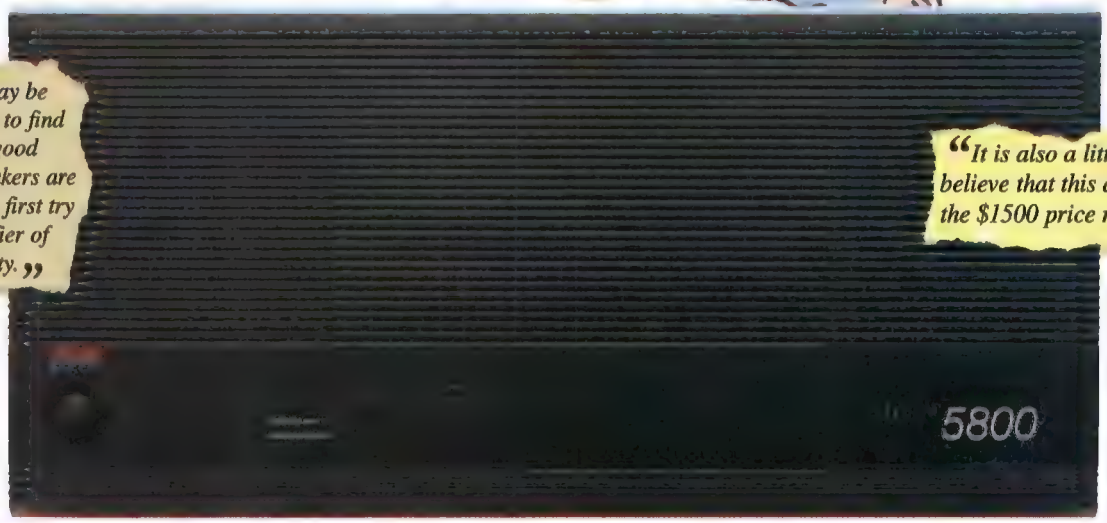

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A It sure is. That's the fun part of our business, recreating the sonic performance (maybe even better) of a large motion picture theater in an average size room. But first, find an audio / video specialist who'll take the time to ask questions to discover what equipment bests suits your needs and budget. I've talked to numerous people who purchased what would normally be considered good audio and video gear but because of poor or non-existent questioning by the sales-person, the equipment wasn't matched properly to the customers use or the room it was going to be used in. The result is a dissatisfied customer and equipment that doesn't perform to the users expectations.

—Bjorn Dybdahl
Bjorn's Stereo Designs
San Antonio, Texas

Bjorn's

Q Are in-wall speakers as good as free standing?

A With Denver's construction boom, in-wall speakers have created ways to achieve good sound in rooms where the aesthetic of conventional speakers will not work. However, if sound quality is important, you may want a dedicated music room where free standing speakers will fit in. In-wall speakers do not realize the three dimensional, life-like image of live music that better free standing speakers are capable of.

—Jim Rhye
Cherry Creek Audio
Denver, Colorado

Cherry Creek Audio

Each month, Audio Magazine's newest feature "See a Specialist", will showcase some of the finest audio/video dealers from across the country. The dealers, chosen as a result of recommendations from equipment manufacturers, Audio Magazine staff and industry organizations, will exemplify the best audio/video dealers from New York to California. The chosen dealers will offer solutions to problems that can best be handled by a specialty audio/video retailer.

If you would like to submit questions to dealers in your area please write to :
See a Specialist, c/o Audio Magazine, 1633 Broadway, NY, NY 10019

Q How do I know the system I choose will sound good in my home?

A Most people think that an audio/video store has "perfect acoustics" everywhere, and that our demo systems sound better than they possibly can at home. In fact, the opposite is usually the case. It is rare that we have the opportunity to really optimize a room's construction in a rented store, so we have to make do with drop ceilings, lots of glass and bad dimensions. In most cases, your family room is better built and better sounding than our sound rooms. To help your system perform at its very best, we always set up your surround levels with a sound pressure level meter, and we have a sophisticated real-time analyzer to help fine tune speaker placement and/or equalization for the more serious listener. Just buying a surround receiver and speakers, and parking them in your room, only guarantees that you'll hear four channels of information from a movie, not that it will sound like the director intended.

—Josephine M. Upchurch
Hi Fi Sales
Mesa, Arizona

Hi Fi Sales

Q Can I add more power to my surround sound receiver to make it sound better?

A Sometimes a surround sound receiver can't provide enough power to drive some of today's better speakers. Most receivers though provide connections that allow you to add additional power amplifiers. Most popular are multi-channel power amplifiers in three, five and six channel configurations. They don't take up a lot of space, and they really beef up the performance of any home theater system.

—Edward Regan
Performance Audio
San Francisco, California

Performance Audio

Presented by AUDIO

High Definition Compact Disc Recordings

Howard Ferstler
MACFARLAND & COMPANY
258 pp., $29.95

Howard Ferstler, audio critic and former reviewer for *Fanfare*, has written a book that deserves a place in every audiophile's library. *High Definition Compact Disc Recordings* presents thumbnail reviews of over 1,400 CDs that, in the author's estimation, excel in both musical and technical quality.

Both pop/rock and classical genres are covered, and the discs are graded B, B+, A, and A+. The author states that B implies "... decent sound and in some respects may be near-demo grade." At the upper end, A+ denotes ". . . exceptional, demonstration-grade items—the kind of material you should take to a hi-fi shop to evaluate speakers. . . ."

What impresses me is the detail contained in these short reviews. I am also convinced that Ferstler really did sit down and listen analytically to each item in detail, making careful, comparative notes on each one. His comments dwell mainly on soundstaging and timbral accuracy, the principal dimensions of good recording. When there are problems, however small, he discusses them objectively. A case in point: In 1988, I recorded Catherine Crozier on the Marcussen organ at Wichita State University. There was a very low-level subsonic frequency in the air handling system (not the organ) that was hardly noticeable at the time. Later, when I played the recording at home, I could raise the subwoofer level and hear it quite easily. I left it in, rather than compromise the awesome low end of the instrument. Over the years, no reviewer to my knowledge has spotted it—except Mr. Ferstler.

For the growing number of those audiophiles interested in the playback potential of current home theater-derived multiloudspeaker technology and its ability to extract ambience for the surround channels, the reviewer identifies recordings that excel in this regard.

I recommend *High Definition Compact Disc Recordings* highly. *John Eargle*

Pulse of the Planet

Jim Metzner
THE NATURE COMPANY,
112 pp. with CD, hardcover, $24.95

In a time of fascination with world music, and explorations into what's called "ambient" and "trance," Jim Metzner takes the next logical step. *Pulse of the Planet*, his gracefully assembled book-with-sound package not only circles the globe audits inhabitants, it looks to the earth itself and out into space. The entrancing sounds and natural ambiences uncovered by Metzner—through dazzling field and scientific recordings culled from a good variety of sources—create what any enlightened listener would call music.

The aural tour is divided into five chapters. Beginning with the water drumming (a rhythmic texture unlike anything else) of the Mangbetu people from Zaire, listeners experience "Sounds of Human Life"—field recordings of native peoples in far-flung locales. Metzner's next chapter is "The Animal Kingdom," presenting the buzz-pop of termites as natural ambience while speeding up the drone-like, low frequency rumble that elephants use to transmit their voices over long distances. "Nature Transformed" captures the subtle rhythms of the *Suikinkutsu* (a Japanese cistern) and the wind-driven tones of the aeolian harp. Tornadoes and lava flows are among the natural phenomena on "Sounds of the Earth"; as offered, they're impressive for harmonics and rhythm as well as sheer force. The chapter "Sounds from Space," for instance, contains the peculiar ebb and flow of strange signals picked up on a *Voyager One* mission.

Metzner serves as tour guide on the CD, providing brief narration in his friendly voice. But the disc is best experienced along with the book, which is rich in specific detail and color photography. If there's one drawback of Metzner's method, it's that the audio excerpts are too short to induce their strongest effects (trance takes time. . .). Still the collection is fascinating, not only as science or esoterica, but as a collection of new sounds—even some beats you can dance to. (Available from The Nature Company, (800) 227-1114.) *Larry Blumenfeld*

The Complete Guide to High-End Audio

Robert Harley
ACAPELLA PUBLISHING
450 pp., hardcover, $39.95; softcover, $29.95

When an author puts the word "complete" in the title of a book on any subject, he has to have a great deal of confidence or a big ego, or perhaps both. I have to admire anyone who attempts such a daunting task.

This large book covers a broad range of subjects and is divided into 13 chapters; there are also three appendices.

Chapter 1 is devoted to an attempt at defining high-end audio. Anyone who is looking for a concise definition will be disappointed. Rather than giving a definition, the first seven pages are devoted to an exposition of the accidental attributes and subjective reactions to high-end audio. I would have preferred that, since the term is mentioned in the fourth paragraph of the preface to the book, the author had given a brief definition there. Defining words is more difficult than it appears, however, and I don't fault him for not doing so. Consider this definition: "High-end audio is the reproduction of sound, in a different place or

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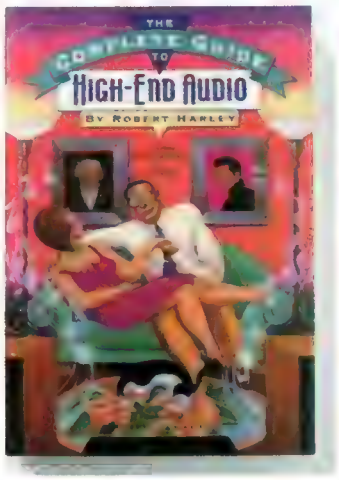
time, that duplicates the attributes of the original sound." This is a reasonable definition because it even covers sound that is artificially created. What if the composer intentionally included dissonance or even distortion? Who would be the judge of whether the original sound was faithfully reproduced? Perhaps a better definition would be: "High-end audio is any sound reproducing system or component that evokes a positive or pleasant subjective response from a listener." You can see the problem of trying to define the term. The old term high fidelity (or hi-fi) has lost its power because it was so misused and abused. Let's hope that the term high-end audio has a better fate.



Chapter 2, "Choosing a High-end Audio System," is useful if you are interested in buying a new, high-quality audio system or just upgrading your system.

Chapter 3, "Becoming a Better Listener," is also very informative. Many terms used to describe sound are explained. Harley also discusses the problems involved in trying to review audio equipment. I don't agree with his statement, on page 59, that the feeling about a product's quality is a higher form of knowledge than that obtained by analytical reasoning. It's like comparing intuition and logic; they're not comparable—just different. You might listen to the sound reproduced by a loudspeaker and feel that something's wrong. If you analyzed the problem you might discover that the midrange driver had a slightly rubbing voice-coil. I also don't agree that the Western rational thought process is a hinderance when trying to correlate subjective reactions to reproduced sound with the technical attributes of a system or component; I consider it a blessing.

The author does a good job of guiding you through the task of listening while choosing between components, and he even mentions how a difference in the absolute polarity of the sound of two components can be a factor.

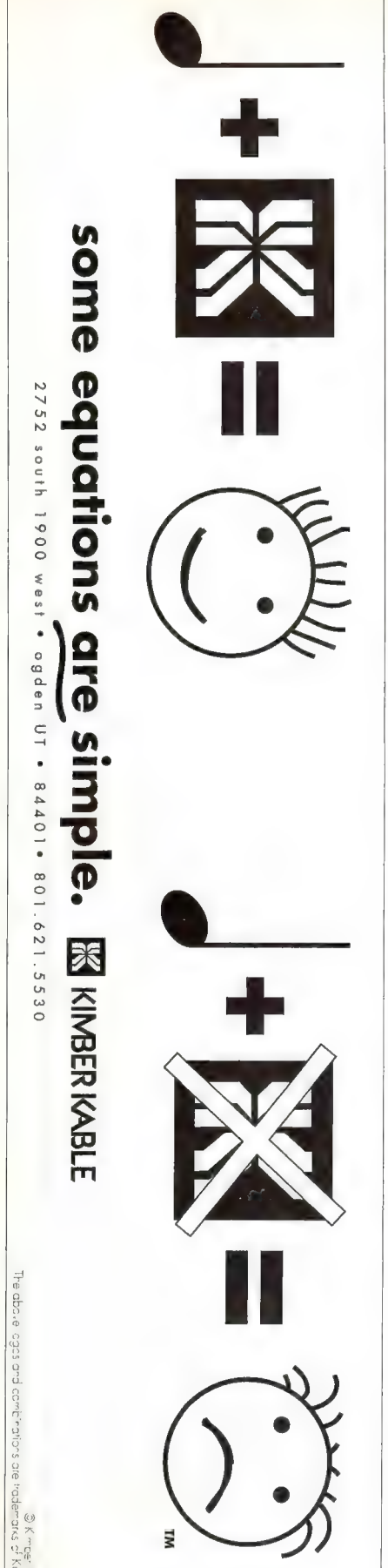
Chapter 4, "How to Get the Best Sound from Your Room," has some very useful information and, though not many people will be able to create rooms as dedicated to listening as the ones described, at least you will see the ideals to be sought. You may find some things that will help you make minor adjustments to improve the sound in your listening room.

Chapters 5 through 13 are dedicated to information on equipment, including preamplifiers, power amplifiers, loudspeakers, digital CD players, LP playback systems, radio tuners, cables, accessories, and home theater systems.

As can be expected in all first editions, there are a few minor errors, such as on page 125 where the text states, "A single blocking capacitor (C40) prevents DC from appearing at the output." There are actually two capacitors, C40 and C42 in parallel, shown in the schematic of Fig. 5-7. Errors like these will not cause problems for the majority of readers, though a beginning audiophile might have some difficulty.

Because of my background in loudspeaker design, I was particularly drawn to Chapter 7, "Loudspeakers." It would be interesting to discuss with the author some things about which we don't seem to agree. For instance, I don't agree that crossover filters, designed to combine coherent acoustical output of two loudspeaker drivers in adjacent ranges (i.e., a woofer and a tweeter in a two-way system), should be –3 dB at the crossover frequency (page 199). I also am not convinced that the loudspeaker outputs compared in Fig. 7-23a and b are necessarily examples of poor and excellent impulse responses. I was gratified, however, that the author does say on page 198, "Although many loudspeaker manufacturers use the words 'time-aligned,' the term is actually a trademarked name of loudspeaker designer Ed Long." Thanks, Robert.

Is the book really the complete guide to high end audio? I don't think it is, but it's the best reference that I know of right now. Despite the criticisms in this review, I found much useful information and recommend it most highly. *Edward M. Long*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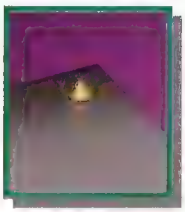

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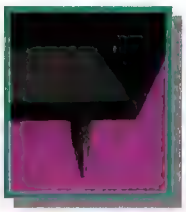

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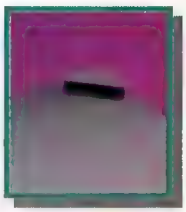

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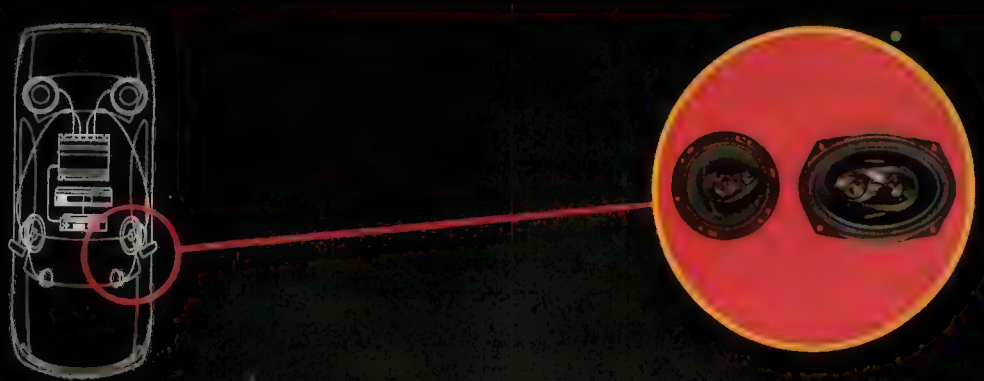
The Road Kill Diaries



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SOUTH OF THE BORDER

Illustration: Courtney Granner

Works by Villa-Lobos & Ginastera
Alexander-Sergei Ramírez, guitar
DENON CO-78931, CD; DDD; 60:02
Sound B+, Performance A

Music of Agustín Barrios Mangoré
David Russel, guitar
TELARC DIGITAL CD-80373, CD; DDD; 69:48
Sound A+, Performance A+

Elegia: Virtuoso Guitar Music From Brasil
Marco Pereira, guitar
CHANNEL CROSSINGS CCS 7695
CD; DDD; 43:15
Sound A–, Performance A

The heritage of guitar playing, which dates back practically to the Santa Maria, prepared Latin America for the guitar awakening of the 20th century and yielded arguably this hemisphere's greatest composers for the instrument. Some of the finest fruits of this tradition can be tasted on three new releases offering both old and new music from south of the border.

On *Works by Villa-Lobos & Ginastera*, the talented Peruvian guitarist Alexander-Sergei Ramírez explores perhaps the guitar composers best known to a wider classical audience. The 12 Études and Five Préludes by Brazilian folklore champion Heitor Villa-Lobos (1887 to 1959) have now become repertoire cornerstones. These often recorded gems are very guitaristic with fast-moving arpeggios lying logically under the hand; they invite bravado, a challenge young Mr. Ramírez takes up with gusto. Ignoring the "non troppo" of the opening Allegro, he rushes in guns blazing, intent on demonstrating his considerable chops. Some might prefer a more pensive reading of the Études and Préludes, but Ramírez chooses to race ahead and emphasize their inherent rhythmic drive while applying dramatic dynamic contrasts—as in the parabolic piano/forte/piano reading of Étude No. 1—rarely heard in this music.

The Sonata for Guitar, the only guitar work by Argentinian Alberto Ginastera (1916 to 1983), is far less common and in a more modern idiom, a sonic M.C. Escher, full of angular harmonies, quickly strummed chords and percussive effects, not unlike Leo Brouwer. Again, Ramírez' technical facility lets him bring off the swirling colors with verve. The only blemish to this program is the recording itself, which suppresses Ramírez' energy by burying him in way too much reverberation.

Far less familiar is the *Music of Agustín Barrios Mangoré* (1885 to 1944), performed here spectacularly by one of the top U.K. guitarists, David Russell. These remarkably ebullient works fuse the exoticism of Barrios' native Paraguay with Romantic expressionism in bright melodies and sinuous Latin syncopation. From fetching folk-dance arrangements, such as the toe-tapping "Danza Paraguaya," to ambitious tone poems, such as the evocative "La Catedral," the self-schooled Barrios created music requiring *demonic* technique to execute because of its full palette of tricks—from rapid-fire tremolo to bell-like artificial harmonics and bounding chord forms. Russell captures Barrios' effusive spirit with absolute perfection. His flawless playing is liberally dosed with emotionally charged rubato and lush vibrato and exhibits a deep understanding of the music's character. Indeed, Russell's skill and maturity on this recording are bound to turn more than one guitarhead in his direction.

Abetting Russell's performance, by the way, is the superb recording, which was done flat and without any studio enhancement during any stages of production. The recordists concentrated on capturing the acoustic tone with microphone placement and put the guitar in your

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speakers, where it belongs, not in some deep, simulated concert hall reverb tank. This disc is A+ in every way.

Unlike the previous records, *Elegia: Virtuoso Guitar Music From Brasil*, the debut of Brazil's Marco Pereira, strides both classical and pop. It features works by the artist himself and other contemporaries, although Pereira's classical approach and the music's buoyant style, steeped in native forms, are in the same tradition. Except for João Pernambuco's chestnut, "Sons de Carrilhões," most of this lively set will be new to listeners. Most interesting here are Pereira's compositions, which are filled with fiery scales and tricky rhythms. His "Samba Urbano," for example, thrives on back-wrenching figures that start and stop on top of already rich samba syncopation. For impressive fingerplay, also check out his six-minute Fantasia, a Gershwin-inspired opus which ripples with complex arpeggios and hectic runs as it builds toward its exciting climax. This is a much better recording than the Ramírez, but again features an excess of delay, which puts you in the position of peering into a large concert hall rather than at the guitarist in your living room.

Taken together, Alexander-Sergei Ramírez' *Works by Villa-Lobos & Ginastera*, David Russell's *Music of Agustín Barrios Mangoré*, and Marco Pereira's *Elegia: Virtuoso Guitar Music From Brasil* represent major chunks of Latin America's contributions to classical guitar and provide a glimpse of some of today's hot young performers worth keeping an eye on.

Michael Wright

Souvenirs de Pologne (Memories of Poland)

Janina Fialkowska, piano
Kitchener-Waterloo Symphony, Raffi Armenian
CBC RECORDS SMCD, CD; 51:40 74:08.
Sound: A, Performance: A

Three big works with a Polish connection, but not much more. All are very Romantic, if composed over far more than a century. All

three are of an expatriate nature, which is not surprising, Poland having gone in and out of existence throughout that period. Frédéric (here it's the original Fryderyk in keeping with the Polish theme) Chopin, of course, the ultimate expatriate; Moritz Moszkowski, end of the century (died in Paris in 1925); and another ex, Peter Paul Koprowski, born in 1947, visiting Poland as recently as 1983. It is an interesting musical sequence though Koprowski's 1983 "Souvenirs de Pologne" sits a bit uncomfortable with the two all-out Romantics from the past.

For non-Polish ambience we have a conductor named, curiously, Armenian, born in Alexandria (Egypt, not Virginia), and a brace of Canadian orchestral players, in their home territory. The clincher to all this is the Montreal-born piano soloist whose mother was Canadian and father Polish. She is terrific, one of the finest Romantic pianists I ever hope to hear, Janina Fialkowska.

The CBC engineers had a monumental set of musical problems to solve here due to a typically Romantic program that was decidedly not designed (either by Chopin or Fialkowska!) for ease in recording. Imagine five minutes of solo, low-volume (never full) piano meditation in the Andante Spianato of Chopin's Opus 22. Then move directly to the other section of that opus, the Grande Polonaise for piano and orchestra. (Chopin added the quiet beginning a while after the main work, no doubt the better to display his talent.) This in turn leads into Moszkowski's Concerto for Piano in E, Op. 59, and its very full and loud orchestra, contrasting Chopin's skimpier one. Thus levels and microphoning at the low-level beginning had to be set strictly to fit the later orchestral sound with the same piano in the same location—as we hear it—minus any distracting change in sonics. The canny CBC technical folk have done this so expertly that you won't notice anything,

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Alan Parsons & Stephen Court

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- Alan Parsons & Stephen Court

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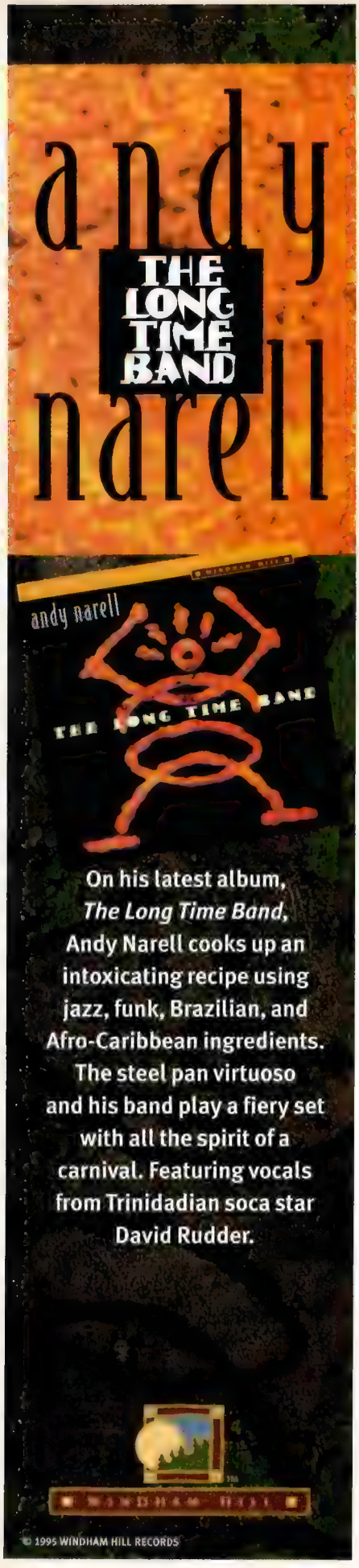
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THE LONG TIME BAND
narell
andy narell
THE LONG TIME BAND
On his latest album, The Long Time Band, Andy Narell cooks up an intoxicating recipe using jazz, funk, Brazilian, and Afro-Caribbean ingredients. The steel pan virtuoso and his band play a fiery set with all the spirit of a carnival. Featuring vocals from Trinidadian soca star David Rudder.
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which is an ultimate, if anticlimactic, triumph in classical recording.

I have to add more about Janina Fialkowska. The very top in my piano book. And who in PR has ever heard of her? She is a natural-born, instinctively "right" Romantic performer with astonishing fluency, utter musicality, and above all, a relaxed, friendly, easy-going way that quickly gets through to an eager listener. Yet what incredible floods of notes, basketloads of notes, casually poured on the keys in graceful and swirling heaps! Not a trace of the hard, competitive sound all too familiar in many virtuoso performances.

Under these persuasive fingers, the big Moszkowski concerto comes through as a surprising charmer, immensely professional in every way and merely behind its time, sounding perhaps 1860 or so. So it often is with lesser top geniuses, the expert followers of the originators. I loved it. To think the man is known mainly as a lightweight "salon" composer! *Edward Tatnall Canby*

Bach: Suites for Unaccompanied Cello

Mstislav Rostropovich, cello
EMI CLASSICS 5 55364/5 2
TWO CDS; DDD; 2:27:32
Sound: A+, Performance: A+

Three generations of music lovers have looked to the Pablo Casals recordings of these suites as definitive. By now, that has endowed them with almost sacrosanct status, competing versions bordering on heresy. That may be why EMI has chosen to present Rostropovich in a multimedia blitz: In addition to the dual-CD set, a version will be available on LaserDisc and videotape.

The CD booklet, and a promotional video accompanying my review copy, recount how Rostropovich perceived the Cathedral of Vézelay, in Burgundy, as the ideal venue for these recordings. He talks of its simplicity—in fact, it is among the simplest of French cathedrals, largely because it was begun and finished within a lifetime, not pieced together as the centuries and the styles passed. It froze in stone the moment the Romanesque chrysalis opened into the Gothic butterfly. It has neither the heaviness of the Romanesque nor the extravagant virtuosity of high Gothic. It is, indeed, the perfect venue for Rostropovich's vision of the Bach suites.

And vision it is: Inward and poetic, as delicate and as strong as Gothic tracery. By comparison, Casals is rhetorical and even blustery. While Casals is far freer with time values, Rostropovich's subtle rubato seems even more organic. Casals demands that the listener pay attention to his time values and to his mastery of the difficult chordal elements in the suites. Rostropovich just makes sublime music without emphasizing technique—though his is, if anything, of an even higher order than Casals'.

My one complaint about the present recording has to do with the medium, not the message. In the video, Rostropovich makes an interesting case for the six suites as a continuum, from the relatively simple No. 1 to the "symphony for solo cello" of No. 6. The relationships of key and mood, he argues, build on one another, much the way the individual movements build on each other to make each suite greater than the sum of its parts. But timing constraints have forced EMI to put Nos. 1, 4, and 5 on one CD and Nos. 2, 3, and 6 on the other. The alternatives for keeping the suites in order, splitting No. 4 in the middle or issuing the suites on three skimpily filled discs, would have been worse.

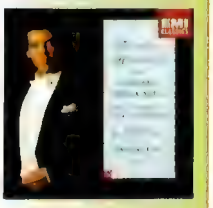
Whose version best represents the playing that Bach would have expected? Frankly, Casals' strikes me as far more baroque in feeling; simplicity is not something I associate with that era. After all, Vézelay Cathedral predates the suites by some 600 years. But I don't care; for me, nothing can tarnish the beauty of Rostropovich's vision. A technically immaculate recording of a great musician playing great music in a sonically exquisite environment—it doesn't get any better than this.

Robert Long

GERMAN OPERA ARIAS

Thomas Hampson, baritone;
Munich Radio Orchestra, Fabio Luisi
EMI CLASSICS 5 55233-2, CD; DDD; 78:48
Sound: B, Performance: A

With Korngold, Lortzing, Marschner, Weber, Spohr, Kreutzer, Schreker, and Humperdinck, Hampson has assembled a wonderfully varied program of fascinating and compelling rarities. He sings each aria with his accustomed freshness, intelligence, and an unerring dramatic sense. Then he ends unexpectedly with two familiar Wagner excerpts: Wolfram's song to the evening star (a baritone chestnut) from *Tannhäuser*, and Siegmund's "Winterstürme" from *Die Walküre*—a heldentenor solo! Yes, it's in the original key. What next?! The recording is a good studio job, but no more than that; Hampson is outstanding, as usual, however.



Robert Long

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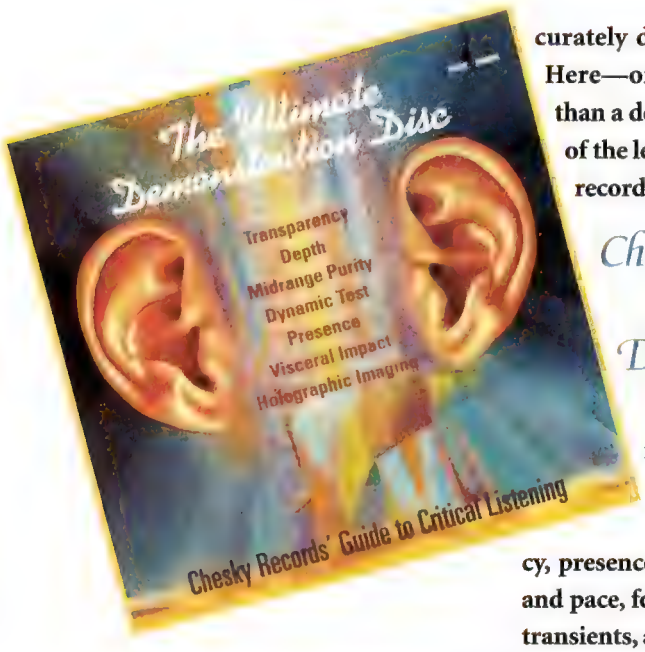

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Triology
Kenny Garrett
WARNER BROS. 9 45731, 57:28
Sound: B+, Performance: A–

The trio setting has historically been a crucible of jazz. For a saxophonist, working with only a bassist and drummer presents a definitive test; you can run but you can't hide from the broad harmonic expanse opened by the absence of a pianist "comping" chords.

On *Triology*, alto saxophonist Kenny Garrett displays an impressive mastery of such three-sided constructions. His approach clearly owes much to the saxophonists who pioneered this approach—Sonny Rollins, Joe Henderson, and Ornette Coleman, among others. But more important, Garrett's voice manages to emerge with its own elegant force and luster.

After notable stints with Blakey and The Duke Ellington Orchestra (under Mercer's baton), Garrett devoted five years to Miles Davis during the last incarnation of the legendary trumpeter's band. His work since, especially the fine Atlantic release, *African Exchange Student*, has been notable for its well-tempered grace.

Garrett's decision to try the trio approach may have originated out of necessity: When his first-call pianists—Mulgrew Miller and Kenny Kirkland—were both unavailable for a recent tour of Japan, the altoist decided it was the right time for a trio. An exceptional response from his audiences indicated that the next stop should be a recording studio, and it's here that bassists Kiyoshi Kitagawa and Charnett Moffett (who plays on three tracks), and drummer Brian Blade—a superlative support team—help Garrett rise to the occasion.

On Cole Porter's "Night and Day," Garrett's alto walks a fine line between straight lyrical reading and improvisation, his horn singing the tune as if it was made in Hoboken. Porter's "What is This Thing Called Love?" gets a more transformative read, with Garrett spitting out each phrase as a series of clipped, spiralling riffs that seem to answer the song title's rhetorical question.

On Coltrane's "Giant Steps," Garrett meets a challenging (to put it kindly) tune with an impressive mixture of homage and inspiration, while convincingly soloing over chord changes of legendary difficulty for a soloist. "Wayne's Thang" is dedicated to saxophonist Wayne Shorter, who no doubt exerted a strong influence on Garrett. With drummer Blade shuffling back and forth between a New Orleans second-line beat and a straight swing, Garrett reflects Shorter's penchant for chord changes that appear simple but are deceptively difficult. With no polyphonic support, each device is laid bare, and it's testimony to Garrett's immense talent that the gambit pays off.

Triology is more than a rite of passage for Kenny Garrett; it's also more than happenstance or a fluke. Call it destiny, divine intervention or whatever you want, but this trio session defines an atmosphere of expression that this fine young saxophonist will, hopefully, turn to again.

Larry Blumenfeld

Photographs: Lisa Peardon

Bring It Home
Savoy Brown
VICEROY 8018-2, 58:37
Sound: B, Performance: B+

There was a period during the '80s when guitarist Kim Simmonds began questioning his own direction. Speedy young shredmeisters had come on the scene, tapping and flailing away with all that post-Eddie Van Halen high-tech flash. Simmonds had been a respected player on the British blues scene since the '60s, but a shredder he was not. Feeling the guitar world was passing him by, he holed up in the woodshed and learned all these newfangled hotshot techniques. But it wasn't long before he came to his senses, discarding those trendy tricks and returning to the real deal. We're better off for it.

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—Tom Nousaine, Sound & Image Magazine

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Triad – Thunder Silver	B+
Sonance – DL15	B
Energy – AS-180	B-
Kinergetics – 102V	B-
Infinity – SSW 10	C+
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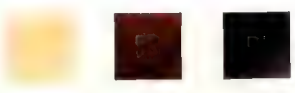

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Simmonds is definitely back on track with *Bring It Home*, his 24th album under the band name Savoy Brown, and his best since the late '60s. This one is a back-to-basics, no-nonsense offering that focuses on the interplay between Simmonds' stinging King-influenced (Albert and Freddie more than B. B.) guitar work, and Pete McMahon's rough-hewn vocals and Little Walter-styled harmonica. Bassist Jim Heyl and former Robert Cray drummer Dave Olson create a crisp pocket on earthy bar-band shuffles like Simmonds' "High On Your Love" and "Too Much of a Good Thing," as well as raunchy covers of John Lee Hooker's "Little Wheel" and Willie Dixon's "Shake for Me," the latter featuring a guest appearance by one-time Howlin' Wolf guitarist Hubert Sumlin, who has been one of the strongmen of the Chicago scene.

Simmonds whips out the slide on an adrenalized rave up, "Mr. Brown's Boogie," and he adds a touch of wah-wah to Percy Mayfield's "You're in for a Big Surprise" and Freddie King's "Pack It Up." Former Foghat frontman (and Savoy Brown alumnus) Dave Peverett joins his old bandmate on "High on your Love," but the real chemistry here is between Simmonds and McMahon. Together with Olson and Heyl, they've breathed new life into old man Brown. *Bill Milkowski*

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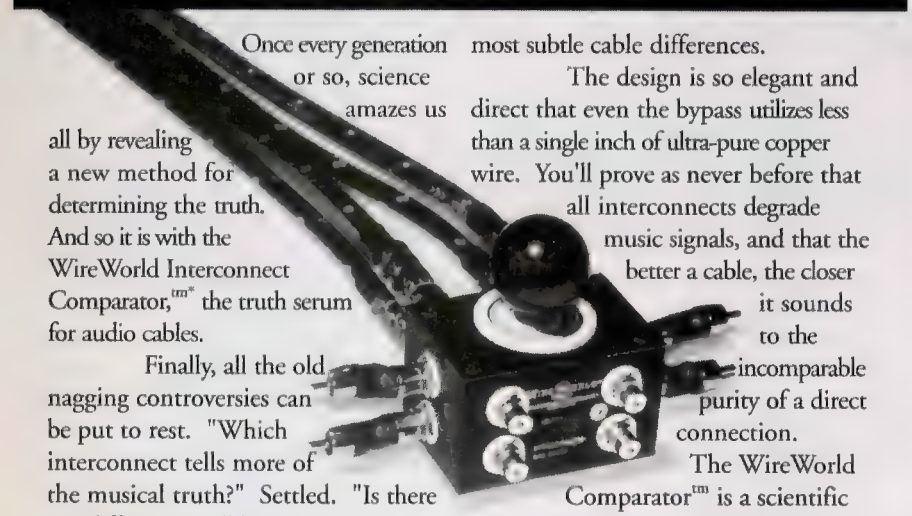

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CIRCLE NO. 158 ON READER SERVICE CARD

Code of the West

Joe Gallant & Illuminati
SCRATCHY RECORDS 0002, 78:06
Sound: A, Performance: A

By day, bassist/composer Joe Gallant makes his bread as the chief sound effects technician for the popular soap opera, *The Guiding Light*. This lucrative gig has allowed him to pursue his nighttime interest: Writing and arranging music for his unconventional band, Illuminati. By dipping into his pocket to pay top-drawer New York musicians, Gallant has been able to keep Illuminati developing as an ensemble for the past six years. In 1991, he financed and produced the group's ambitious debut CD, *Skin*.

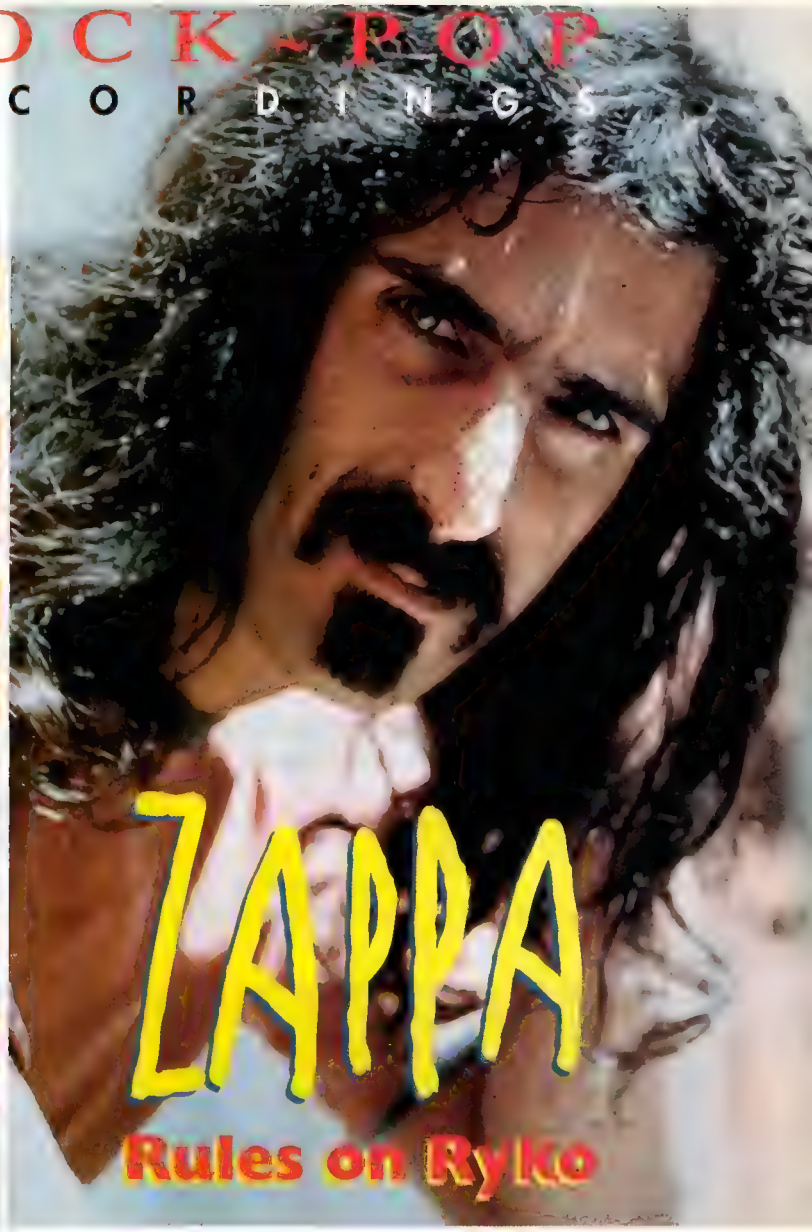
For his follow-up, *Code of the West*, Gallant has artfully arrived at a blend of modern chamber music, jazz, rock, opera, world-beat, and cinematic music, along with a free-wheeling improvisational style. The eight tracks (performed by various combinations from a pool of 61 musicians) flow into a single lengthy, provocative suite. Individually, they shift abruptly in mood and texture: From Zappaesque "difficult" listening to rock-edged wailing ("Onyx"); from buoyant reggae grooves with open blowing ("Gleaming White Porcelain") to jazzy swing grooves with strings à la Stravinsky or opera ("Black Watch").

Although a handful of contributors flaunt their virtuosity, *Code of the West* is not about individual soloists in the typical head-solo-solo-head-out manner of be-bop. Gallant has a much richer vision than that. He's pieced together swatches of sound, texture, color, and emotion into an intricate and evocative tapestry—at once disturbing, beautiful, riveting, and challenging, as all art should be. (Scratchy Records, 413 W. 48th St., Suite 4, New York, N.Y. 10036.) *Bill Milkowski*

FAST TRACKS

Blue Skies: *The Harry Allen Quartet* (John Marks Records JMR 9, 66:58). In a Stan Getz vein, tenor saxophonist Allen opts for laid-back mellowness over ferocity. This debut isn't a caustic blowing session—it's lushly, beautifully performed and recorded. Allen's reading of Jobim's "How Insensitive" is gorgeous, and his originals, particularly the ballad "Why Must You Go," prove he's an exceptional writer. Drummer Duffy Jackson, bassist Dennis Irwin, and pianist John Bunch are superb and sensitive accompanists. (Available from John Marks Records, 19 Wright Ave., Wakefield, R.I. 02897.) **M.B.**

ROCK-ROP
RECORDINGS



Photograph: Plumber/Pictorial/Starfile

Last October, Rykodisc announced its worldwide acquisition of the entire Frank Zappa catalog, purchased from Gail Zappa and the Zappa Family Trust for an undisclosed sum. In April of 1995, the Salem, Massachusetts-based label launched its motherlode of newly remastered FZ CDs, all approved by the late genius who died of cancer in 1993 at nearly 52.

Assessing Frank Zappa's massive catalog is a task as intimidating as interviewing the irascible maestro himself. The sheer bulk of it alone is daunting—53 separate titles, 15 of which are two-CD sets. That's nearly three consecutive days of non-stop "difficult listening." And considering that any one disc in this imposing collection contains enough information to innundate your brain cells for a week, you would have to set aside roughly one full year of uninterrupted listening time to fully absorb and appreciate the genius of FZ. Not having that luxury, I crammed it all into a week by selecting key recordings from Zappa's *oeuvre*.

Freak Out!, his audacious, ground-breaking debut from 1966, sets the tone for his prolific output over three decades. Recorded one year before the fabled "Summer of Love," its pointed social commentary ("Who Are The Brain Police?") and stinging parodies ("Any Way The Wind Blows") are aimed primarily at the then burgeoning nation of authority-questioning freaks. "Go Cry On Somebody Else's Shoulder" establishes Zappa's love of street corner doo-wop harmonies (a quality that would continue to appear in his music), while his nasty guitar rave-up on "Trouble Every Day," introduced the public to a guitar hero in the making. The conceptual pieces, "Help I'm A Rock/It Can't Happen Here" may have opened a door to performance art and his extended "surf-cha-cha-freakout" jam. "The Return Of The Son Of Monster Magnet" predates other expansive conceptual pieces like Cream's "Toad," Blind Faith's "Do What You Like," Hendrix's "Third Stone From The Sun," and The Beatles "Revolution No. 9."

Zappa even hints at some commercial potential with the catchy "You're Probably Wondering Why I'm Here," which paved the way for Top-40 hits like "Valley Girl" (from 1982's *Ship Arriving Too Late*), "Don't Eat The Yellow Snow" (from 1974's *Apostrophe (')*), and "Dancin' Fool" (from 1979's *Sheik Yerbouti*).

With his second album, *Absolutely Free*, Zappa continued to thumb his nose at authority with tunes like "Plastic People," which many consider the theme song of an entire dissident movement in Czechoslovakia. He comes out with more biting social commentary on his third outing, *We're Only In It For The Money*, which includes two stinging indictments of phony, trend-seeking hippies on the title track and "Who Needs The Peace Corps?," as well as a devilishly brilliant parody of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album cover. This reissue is notable for retaining the original rhythm tracks by drummer Jimmy Carl Black and bassist Roy Estrada.

From that point on, various personalities begin to emerge. Zappa "The Serious Composer" makes his entrance with 1967's orchestral offering, *Lumpy Gravy*, setting the precedent for future collaborations with conductor Kent Nagano and the London Symphony Orchestra. Zappa "The Guitar Hero" begins to make his presence felt on

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1969's *Hot Rats*, pointing the way to virtuosic all-guitar showcases like *Shut Up 'N' Play Yer Guitar* and *Guitar*. And of course, Zappa "The Political Humorist and Social Commentator" is a guise he wore proudly right up until the end.

As the years progressed, Zappa's music became more demanding of both his band and his listeners. Consequently, the standard of musicianship was continually upgraded—from the first rag-tag Mothers Of Invention band to the more technically proficient band of the mid-'70s featuring keyboardist George Duke and drummer Chester Thompson, to the slick juggernauts of the '80s featuring guitar acrobats Adrian Belew and Steve Vai, and crack drummers Vinnie Colaiuta and Chad Wackerman.

The logical extension of this drive toward perfection was finally met with Zappa's 1986 Grammy-winning *Jazz From Hell* album, a computer-driven masterwork; one man with one machine (the Synclavier digital music system) and a whole lot of impossible notes played in absolutely perfect sequence. The maestro, who always demanded near perfection from his musicians, certainly must have been pleased with the machine's flawless performance.

Ryko's current batch of releases also includes *Does Humor Belong in Music?*, a 1986 live album previously unavailable in the States which has been remixed and remastered for this release. Other works slated for release in coming months include *The Lost Episodes*, a collection of early rarities, and *Have I offended Anyone?*, a coyly-titled compilation of sexually explicit and politically incorrect material from Zappa performances. Ryko is also hoping to acquire the rights to Zappa's experimental movie soundtrack for *200 Motels*.

This sudden flood of Zappa product on the market is likely to reach a whole new audience that missed out on Mothermania the first time around. Woof woof! *Bill Milkowski*

FAST TRACKS

Crayons: *Betty Elders* (Flying Fish FF 70642, 60:35). Even in the heavily populated singer/songwriter community of Austin, Texas, Betty Elders is truly a standout: She is an exceptional songwriter and an excellent performer. *Crayons* is Elders' first national release, and it's a moving album of great depth, wit, and eloquence. **M.T.**

AUDIO

38th ANNUAL DIRECTORY

EQUIPMENT

Photograph: Bill Ashe

It's true again this year: We have more pieces of audio equipment listed in this year's Annual Equipment Directory than we did in last year's. It's up by 185 models to 6,222. This is a 3% increase, not much I agree, but it is an increase, nonetheless, and I would like to think the rate is larger than the country's rate of inflation.

We received a couple of letters over the last year from people who thought that the Directory data was the result of our testing. It isn't, though I wish it could be; it comes from the manufacturers. We have neither the staff nor the budget to take on a job of that size. In the end, however, I don't think the measured data would be very much different from what we now publish. I base this conclusion on what I see in the bench tests for our "Equipment Profiles" versus what the manufacturers specify. While measurements never tell the whole sound and quality story for a piece of audio gear, it's very rare these days that a manufacturer dares to play specsmanship.

My own personal "Biggest Complaint" about the Directory is that too many of the interesting but non-vital features don't get a full explanation in our "Notes" columns. So, if you're like me and want more information on a piece of gear or simply wish to find out where the nearest dealer is, check the directory of manufacturers addresses in the back of this issue. It's got many FAX numbers too.

1 2 3 4 5 6 7 8

1 CD Players & Transports
D/A Converters

2 Amplifiers
Preamplifiers

3 Tuners
Receivers

4 Turntables
Tonearms
Phono Cartridges

5 Headphones

6 Digital Player/Recorders
Analog Cassette Decks
Blank Tapes & Discs

7 Equalizers
Ambience & Surround Sound Processors
Signal Processors Crossovers

8 Loudspeakers

Again this year, the speaker category has had the biggest increase in its numbers, by 187 to 3,019 models. This represents about a 6.4% increase. The number of firms offering speakers is, however, down by 16 to 324.

There are quite a few multi-box speaker packages in the "Loudspeakers" section of this year's Big D. We have tried hard to make their listings as understandable as possible without giving away line after line after line of valuable listings space. Many of the multi-box systems are intended for home theater use, but there are also quite a few three-piece systems comprising two satellites and a subwoofer, one of my favorite types of systems. (I've been thinking about a separate Directory of Home Theater and A/V Equipment, which would include these multi-box speakers, some processors, and many receivers, amps, and preamps. The questions I've been asking myself are what it would take to make such a directory and how useful would it be to readers, store personnel, and manufacturers.)

The other big category, amplifiers, has exactly the same number of models, 818, but these are offered by four fewer makers, 211. Preamps is again a big category, with 503 models this year offered by four additional makers, 190. This is a gain of 18 for a 3.7% increase.

Receivers has 10 more models from one fewer maker for a total model count of 130, while tuners is down six models, to 73, from seven fewer makers (37).

One of the biggest surprises for me this year is that phonograph components are down across the board, despite an obviously flourishing market for new, reissued, and used LPs. Turntables are down two models to 110 from 41 makers, the same as last year; tonearms down six models to 36 from three fewer makers, 19, while phono cartridges has suffered a big drop, 44, to 168 models from seven fewer makers, 31. I had thought that this category was probably going to be stable this year or perhaps rise a bit.

Digital recorders did remain stable at 23 models but the number of makers rose three to 11. Analog cassette decks dropped to 102 models by 24 makers from 111 models from 27 makers. Note that while we include both digital and analog blank recording media in the directory, it is dominated by analog tape. Be that as it may, the category dropped by 10 to 88, though the number of manufacturers remained at 16.

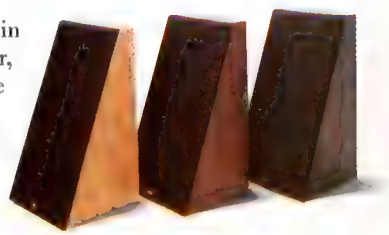
Headphones has a lot of models, 358 this year, up 10 from last year, though the makers list has dropped by two to 33. Equalizers is down 10 models to 65 and the number of makers has dropped by five to 30.

Ambience and surround sound processors has gained 14 units and is up to 93; makers has grown by eight, to 45. Signal processors is down 4, to 31, from 16 firms, same as last year. Crossovers is down seven models, to 87, while the number of manufacturers has declined from 50 to 41.

Congratulations and thanks to our whole Directory crew, and one guy not on the masthead, Noel Farmer. And lest I forget, Ken Richardson, our dearly departed Directory Editor, who went off to *Stereo Review*, just couldn't stay away and, so, came back for a few evenings to input Big D data.—E.P.

OR YOU CAN SIMPLY BUY IT.

We're all looking for a little bit of heaven on earth. And we believe we've found it in our latest audio and home theater creation. Just listen to the testament of *Stereophile* Editor, John Atkinson. "Every audio reviewer lives for the moment when he or she hears true high-end sound quality emanating from affordable components. Which is why I got excited by the Spica TC-60...the TC-60 produces a big, enveloping sound with more bass and space than you'd believe possible at the price. Recommended." Of course, there are many paths to enlightenment. But none so smooth as the one to your Spica dealer.



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CD PLAYERS & TRANSPORTS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	HDCD Decoding?	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
ACCUPHASE	DP-65(RI)	1	20-8X		F/B	C/T	4-20 ±0.3	118	0.0025	B	16	D/T/P/E	35	6695.00	
	DP-75(RI)	1	20-8X	No	F/V/B	C/T	20-20	120	0.0024	B	16	D/T/P/E	43	9995.00	Converts input to 48-kHz sampling rate before decoding.
	DP-90(RI)	1				C/T/A/B				B		D/T/P/E	46	8995.00	CD transport.
ACURUS	ACD 11(RI)	1	1-32X	No	F	C	20-20 ±0.2	100	0.003	B	20	D/T/E	20	899.00	Discrete, Class-A output stage.
ADCOM	GCD-700(RI)	5	20-8X	No	F/V	C	20-20 +0,-0.5	100	0.005	B	20	D/T/P/E/R	15	700.00	Selectable polarity.
AIWA	DX-C100M(RI)	100 + 1	16-4X	No	F	T	20-20 ±1	90	0.01		99	D/T/E/R	14	650.00	
AMC	CDM7(RI)	1											25	499.00	CD transport, requires digital output (C/T/A) module, $180.00; accepts D/A modules (solid-state, $180.00; tube with balanced output, $400.00).
	CD6(RI)	1	1		F	C/T	20-20	95	0.003				25	599.95	
ARCAM	Alpha 1CD(RI)	1	16	No	F	C	20-20 ±0.5	105	0.005	B		D	12	599.00	Delta Sigma D/A conversion.
	Alpha 5CD(RI)	1	16-4X	No	F	C	20-20 ±0.2	105	0.0005	B		D	14	899.00	
	Alpha 6CD(RI)	1	20	No		C					20		12	1200.00	
	Delta 270(RI)	1	†	No	F/V	C	20-20 ±0.2	103	0.0005	B		D	15	1600.00	†Hybrid, 18-bit/1-bit.
	Delta 250(RI)	1				C/T				B		D	15	1500.00	CD transport; master clock sync with Delta Black Box 50 or Delta Black Box 500 D/A converter; four digital outputs; optional plug-in AT&T output, $299.00.
AUDIO ALCHEMY	DDSIII(RI)	1	1-384X	No	F	C	2-20 ±0.5	100	0.0045	B	24	D/T/E/R	17	699.00	Separate subchassis for transport and for controller.
	DDS-Pro(RI)	1				C/A/B/O				B			23	1599.00	CD transport; external power supply; I^2S bus output for use with DTI•Pro 32 jitter reducer and DDE v3.0 D/A converter.
AUDIOLAB	8000CDM(RI)	1				C/B								2175.00	CD transport.
AUDIO MATIÈRE	Partition(RI)	1		No	F	C								3975.00	
AUDIOMECA	Kreatura(RI)	1	18	No									20	1995.00	
	Mephisto(RI)	1										E	22	2895.00	Top-loading CD transport; optional AT&T and AES/EBU outputs.
	Damnation(RI)	1				C							9	1195.00	As above.
AUDIO RESEARCH	CD1(RI)	1	1-96X	No	F/B	C/T/A/B	0.1-20 ±0.2	95	0.01	B		D/T	17	2995.00	
	CDT1(RI)	1				C/T/A/B				B		D/T	16	2995.00	CD transport.
BANG & OLUFSEN	CD 7000	1	16-4X	No	F	C	3-20 ±0.3	110	0.003	B	20		14	1250.00	
BITWISE AUDIO TECHNOLOGIES	Musik System CDT-One(RI)	1				C/T/A				B	24	D/T/E	20	2450.00	CD transport; master clock sync with Musik System Zero Plus or Musik System Two tc D/A converter.
CALIFORNIA AUDIO LABS	DX-1(RI)	1	1-32X	No	F	C	10-20 ±0.2	91	0.007	B	20	D/T/E/R	11	595.00	Delta-Sigma D/A conversion.
	Icon mkII(RI)	1	18-8X	No	F	C	10-20 +0,-0.2	102	0.002	B	20	D/T/E/R	17	995.00	Optional Toslink output.
	DX-10(RI)	5	20-8X	Yes	F	C	10-20 ±0.2	101	0.003	B	20	D/T/E/R	18	995.00	
	Delta Transport(RI)	1				C/T/B				B	20	D/T/E/R	11	895.00	CD transport; optional AT&T output.
CAMELOT TECHNOLOGY	Merlin(RI)	1				C/B				B	20	D/T/E	9	1195.00	CD transport; optional AT&T output.
CARVER	SDA-360(RI)	5	1-192X	No	F/V	C/A	20-20 ±0.5	100	0.004	B	32	D/T/P/E	15	599.00	
CARY AUDIO DESIGN	CD-300(RI)	1	20-8X		F	C	4-20 ±0.1	119	0.008	T	20	D/T/E/R	17	1995.00	Tube; optional variable analog out; 24-karat gold faceplate, $399.00.
	CD-300 HDCD(RI)	1	20-8X	Yes	F	C	4-20 ±0.1	119	0.008	T	20	D/T	17	2694.00	Optional faceplate as above.
CEC	TL-1(RI)	1				C/T/A				B		D/T	40	4950.00	Belt-drive CD transport.
	TL-2(RI)	1				C/A/B				B		D/T	20	2995.00	As above.
	TL-0(RI)	1				†				B		D/T	34	17,500.	As above; custom built. †One (coaxial, AT&T, or AES/EBU).
C4	NT 500(RO)	500	16-4X		V	O	20-20 ±0.5			B	†	D/T/P/E/R	75	9999.99	P.C.-controlled; SCSI-2 digital output. †Unlimited.
CLASSÉ AUDIO	CDT-1(RI)	1												2395.00	CD transport.
CONRAD-JOHNSON	DR1(RI)	1				C							18	1695.00	CD transport; optional AT&T output.
COUNTERPOINT	DA-11.5(RI)	1				C/T/A/B						D/T	17	1895.00	CD transport; master clock sync with DA-10A D/A converter.
	DA-12(RI)	1	†	Yes	F/V/B/H	C/T/A/B	†	†	†	B	20	T/P	27	2900.00	†Depends on interchangeable DAC cards.
CREEK	CD 42(RI)	1	16-4X		F	C	0.5	96		B		D/T/E/R	7	1100.00	Delta Sigma D/A conversion.
DENON	DP-S1(RI)	1				C/T/A/B				B	20	D/T/E/R	37	8000.00	CD transport; master clock sync with DA-S1 D/A converter.
	DCD-S1(RI)	1	20-8X	No	F/B	C/T/B	2-20 ±0.2	120	0.0015	B	20	D/T/P/E	44	5500.00	
	DP-S10(RI)	1	20-8X	No	F/V/H	C/T	2-20	118	0.0018	B	20	D/T/P/E	22	1600.00	
	DCD-3000(RI)	1	20-8X	No	F/H		20-20 ±0.2	118	0.0018	B	20	D/T/E/R	20	1400.00	Proprietary D/A conversion.
	DCD-1015(RI)	1	20-8X	No	F/V/H	C	20-20 ±0.2	112	0.0025	B	20	D/T/E/R	15	550.00	As above.
	DCD-815(RI)	1	18-8X	No	V/H	C	20-20 ±0.2	107	0.003	B	20	D/T/P/E/R	9	330.00	
	DCD-615(RI)	1	18-8X	No	V/H		20-20 ±0.2	106	0.003	B	20	D/T/E/R	8	275.00	
	DCM-560(RI)	5	20-8X	No	F/V/H	C	20-20 ±0.2	113	0.0020	B	20	D/T/E/R	15	650.00	As above.
	DCM-460(RI)	5	20-8X	No	F/V/H	C	20-20 ±0.2	110	0.0025	B	20	D/T/E/R	13	450.00	As above.
	DCM-340(RI)	5	18-8X	No	F/H		20-20 ±0.2	106	0.003	B	20	D/T/E	13	300.00	
	LA-3500(RI)	1	20-8X	No	F/H	C	20-20 ±0.2	118	0.0018	B	20	D/T/E/R	25	2200.00	CD/videodisc player.
	LA-2300(RI)	1	1	No	F	T/O	20-20	115				D/T/P/E		700.00	AC-3 r.f. output.
	DN-1200F/C(RI)	200	20-8X	No	F	B	2-20 ±0.2	110	0.0025			D/E/R		4000.00	Changer and controller in separate chassis.
	DN-1400F	200	18-8X	No	F/B	B	20-20	86	0.02	B	99	D/T/P/E	51	4800.00	Includes two CD transports; computer-controlled.
DPA DIGITAL	T1(RI)	1				C/T				B	30	D/T/P/E	16	1595.00	CD transport; master clock sync with all DPA D/A converters.
	Enlightenment Transport(RI)	1				C/T				B	16	D/T/P/E	13	1295.00	As above.
	Renaissance Player(RI)	1	24-48X	No	F	C/T	20-20 ±0.5			B	16	D/T/P/E	16	1695.00	Clock sync as above; proprietary D/A conversion.

DIGITAL OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Plastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
B=Balanced (AES/EBU)
O=Other

THE ULTIMATE TIMEPIECE.

Keeping time, in the musical sense, is imperative to the flow and rhythm of a piece of music. The same holds true in the retrieving and handling of digital data from your CDs. The new Sonic Frontiers SFT-1 Transport excels in these areas, accurately retrieving the digital information and delivering data with extremely low word clock jitter - making it the ultimate timepiece.

Delivering data with extremely low jitter requires meticulous electrical design, component selection and circuit layout. Unfortunately, many transports suffer from poor jitter performance because they fail to satisfy the digital interface standards. The digital output signals from these transports may have the wrong output impedance, improper voltage levels, or may simply be contaminated due to crosstalk caused by poor circuit layout. In some cases, the limited bandwidth of isolation transformers used in the AES/EBU interface causes added jitter.*

The Sonic Frontiers SFT-1 optimally satisfies the industry standard specifications for the various digital interfaces including the Sony/Philips Digital Interface Format (S/PDIF) and the Audio Engineering Society/ European Broadcast Union (AES/EBU). Basic clock function is performed by a 16.9344 MHz crystal oscillator designed for extremely low jitter - approximately 2 picoseconds (from 100 Hz to 40 kHz). This master clock is used to generate the S/PDIF and AES/EBU digital outputs that are provided on Hewlett Packard ST optical, BNC coaxial, RCA coaxial and XLR connectors. When the digital signals reach the outputs, the jitter typically measures an incredibly low 10 picoseconds; independently verified with UltraAnalog's latest Jitter Analyzer.

Another outstanding feature of the SFT-1 is the drive mechanism. The Sonic Frontiers SFT-1 utilizes the all new Philips CDM12.4 mechanism which far surpasses the performance of the popular CDM9 Pro. The CDM12.4 uses high-efficiency, long life motors for disc rotation and radial positioning. The integrated circuits and filters provide a very low power requirement with no adjustments, ensuring long term calibration.

The Sonic Frontiers SFT-1 offers an exceptional level of performance for this price range. Its low jitter performance and outstanding reading mechanism make the SFT-1 Transport the clock to beat. Call, write or fax for more information on Sonic Frontiers' complete line of products.

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*See Stereophile, Vol. 16 No. 10, "Jitter & The Digital Interface," by Rémy Fourré, V.P. Engineering at UltraAnalog, Inc

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CD PLAYERS & TRANSPORTS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	HDCD Decoding?	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
DIGITAL OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU) O = Other															
DYNACO	CDV-I(RI)	1	1	No	V	C	20-20 ±0.5	96	0.001	B	16	D/T/P/E	12	699.00	Tube output stage.
EAD	CD-1000 Series III(RI)	1	20-4X	Yes	F	C	0-20 ±0.1	113	0.001	T	20	D/T/E/R	15	1995.00	Dual differential D/A converter.
	T-1000(RI)	1				C/A				T	20	D/T/E/R	15	1195.00	CD transport.
	T-8000 Series III(RI)	1				C/T/A/B/O				B	24	D/T/P/E/R	42	4395.00	CD transport/videodisc player; AC-3 output.
ELECTRONIC VISIONARY SYSTEMS	TT-2(RI)	1				C or B				B	24	D/T/E/R	11	850.00	CD transport.
	EVS-1(RI)	1	20-8X	Yes	F	C	20-20 ±0.2	110	0.003	B	24	D/T/E/R	13	2000.00	UltraAnalog DAC.
ELITE	PD-S95(RI)	1				C/T					24	D/T/E/R	39	2000.00	CD transport.
	PD-65(RI)	1	1-384X		F	C/T	2-20	111	0.002	B	24	D/T/E/R	21	800.00	Legato Link D/A conversion.
	PD-59(RI)	1	1-384X	No	F	C/T	2-20	110	0.0026	B	24	D/T/E/R	9	545.00	As above.
	PD-M59(RI)	6	1-384X	No	F/H	T	2-20	100	0.003	B	32	D/T/E/R	9	330.00	Magazine changer.
	PD-M77(RI)	6	1-384X		F/H	C/T	2-20	105	0.029	B	40	D/T/E/R	14	770.00	Five-mode DSP; Legato Link D/A conversion.
	PD-F109(RI)	100	1-384X	No	F	C/T	2-20	105	0.003	B	36	D/T/E/R	24	875.00	On-screen disc titles; Legato Link D/A conversion.
	CLD-59(RI)	1	1-384X	No	F	C	4-20	115	0.0035	B	24	D/T/P/E/R	15	900.00	CD/videodisc player; Legato Link D/A conversion.
	CLD-79(RI)	1	1-384X	No	F	C/T	4-20	115	0.0025	B	24	D/T/P/E/R	19	1440.00	As above.
	CLD-99(RI)	1	1-384X	No	F	C/T	4-20	117	0.0017	B	24	D/T/P/E/R	24	2400.00	As above.
ENSEMBLE	Dichrono Reference CD Transport(RI)	1				C/B				B	20	D/T/P/E	30	9995.00	CD transport.
ENTEC	Number Server(RI)	1			F	C/A/B/O				B		D/T	30	4750.00	Belt-drive CD transport; output for Number Cruncher 1.1 D/A converter.
FISHER	DAC-503(RI)	5	1-8X		F	C	20-20	100	0.04	B	32	D/T/E	14	250.00	
	DAC-2415(RI)	24	1-8X		F	C	20-20	100	0.03	B	48	D/T/E	15	350.00	
	PCD-60	1	1-8X		F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	250.00	Portable; 10-S anti-skip system; three-step EQ; car kit.
	PCD-5300	1	1-8X		F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	149.95	Portable; anti-skip system; three-step EQ.
	PCD-5400	1	1-8X		F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	200.00	As above; car kit.
	PCD-5700	1	1-8X	No	F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	250.00	Portable; 10-S anti-skip system; four-position DSP.
G AND D TRANSFORMS	Reference One(RI)	1				C				B	24	D/T/E/R	10	649.00	CD transport; headphone jack; optional AES/EBU output.
	CD Player(RI)	1	1-384X	No	V		2-20	98	0.003	B	24	D/T/E/R	8	549.00	Digital polarity inversion.
GEMINI SOUND PRODUCTS	CD-100(RI)	1	16-8X	No	F/H		20-20 ±0.5	90	0.09	B	20	P	8	359.00	
	CD-4000	1	18-8X	No	F/H		20-20 ±0.5	104	0.09	B	0	P	9	495.00	
	CD-8000	1	18-8X	No	F		20-20 ±0.5	104	0.09	B	0	P	9	559.00	Two half-rack chassis.
	CD-8800	1		No	F		20-20 ±0.5	104	0.07	B	0	P	9	579.00	Direct track access.
	CD-9000	(2)1	18-8X	No	F		20-20 ±0.5	104	0.09	B	0	P	14	999.00	Two disc drawers.
HARMAN KARDON	FL8450(RI)	5	1-8X	No	F/H		20-20 ±0.2	104	0.005	B	32	D/T/E/R	15	399.00	
	FL8400(RI)	5	1-8X	No	F/H		20-20 ±0.5	100	0.007	B	32	D/T/E/R	15	359.00	
	HD710(RI)	1	1-4X	No	F/H		8-20 ±1	100	0.005	B		D/T/E/R		299.00	
JADIS	JD-1(RI)	1											66	12,500.	CD transport.
	JD-2(RI)	1											38	8000.00	As above; optional AT&T and AES/EBU outputs.
	JD-3(RI)	1													CD player.
JVC	XL-MC100(RI)	100	1-8X		F/H		2-20	107		T	32	D/T/E	38	999.95	Changer and controller in separate chassis; title display on remote.
	XL-MC301(RI)	100 + 1	1-8X		F	C	2-20	107	0.002		32	D/T/E/R	38	999.95	Changer and controller in separate chassis; daisy-chainable to 300 discs.
	XL-MCM1	100				C					32	D/T/E/R	30	629.95	Add-on CD transport for model above.
	XL-M5SD(RI)	6 + 1	1-8X		F/H	T	2-20	108	0.002	T	32	D/T/E/R	10	399.95	Titling for 192 discs.
	XL-M417TN(RI)	6 + 1	1-8X		F		2-20	107	0.002	T	32	D/T/E/R	10	329.95	Titling for 48 discs.
	XL-M317TN	6 + 1	1-8X		F		2-20	107	0.002	T	32	D/T/E/R	10	319.95	As above.
	XL-GM800TN(RI)	6 + 1	16-4X		F/H		2-20		0.05		32	D/T/P/E	12	850.00	Changer/karaoke; CD + Graphics.
	XL-F215(RI)	5	1-8X		F/H		2-20	107	0.0022	T	32	D/T/E/R	12	279.95	Reloadable during play.
	XL-F115	5	1-8X		F/H		2-20	107	0.0022	T	32	D/T/E/R	12	269.95	As above.
	XL-Z1050TN(RI)	1	1-8X		F/V/H	C/A	2-20	114	0.0014	B	32	D/T/P/E	17	800.00	
	XL-V261(RI)	1	1-8X		F/H		2-20	106	0.0025		32	D/T/E/R	8	219.95	Peak level search.
	XL-V161	1	1-8X		F/H		2-20	106	0.0025		32	D/T/E/R	7	199.95	As above.
	XL-P31BK	1	1	No	F/H		20-20 +0,-2				20	D/T/P/E	⅝		Portable; bass boost.
	XL-P41BK	1	1	No	F/H		20-20 +0,-2				20	D/T/P/E	⅝	149.95	As above.
	XL-P61CRBK	1	1	No	F/H		20-20 +0,-2				20	D/T/P/E	⅝	199.95	As above; backlit display; includes car, cassette, and a.c. adaptors.
	XL-P81CRBK	1	1	No	F/H		20-20 +0,-2				20	D/T/P/E	⅝	249.95	As above; triple shock protection.
KENWOOD	DP-J2070(RI)	100	1-8X	No			4-20 ±1		0.005		32	D/T/P/E/R	30	650.00	Accepts P.C. keyboard for entry of disc titles; 12-character display; dual DAC; optional adaptor for Video CD.
	DP-J1070(RI)	100	1-8X	No	F		4-20 ±1		0.005		32	D/T/P/E/R	30	450.00	Dual DAC.
	DP-M5570(RI)	6 + 1	1-8X		F		8-20 ±1	94	0.005	B	20	D/T/E/R	12	230.00	Reloadable during play.
	DP-M3370	6 + 1	1-8X		F		8-20 ±1	94	0.005	B	20	D/T/E/R	11	200.00	As above.
	DP-R6070(RI)	5	1-8X		F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	300.00	Rotary changer; reloadable during play; CD + Graphics.
	DP-R5070(RI)	5	1-8X		F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	230.00	Rotary changer; reloadable during play.
	DP-R4070(RI)	5	1-8X		F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	220.00	As above.
	DP-R3070	5	1-8X		F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	199.00	As above.
	DP-2080(RI)	1	1				4-20 ±1		0.005		20			140.00	Dual DAC.
KRELL	DT-10(RI)	1				C/T/A/B				D	20	D/T/P/E/R	36	7900.00	CD transport; master clock sync with Reference 64 D/A converter.
	KPS-20i(RI)	1	24-16X	Opt.	F/B	C	20-20 +0,-0.2	135	0.005	D	20	D/T/P/E/R	39	9000.00	Software based; top loading; input selection via remote; CD transport version, KPS-20t (master clock sync with Reference 64 D/A converter), $7900.00.
	KPS-20i/I(RI)	1	24-16X	Opt.	V/B	C	20-20 +0,-0.2	135	0.005	D	20	D/T/P/E/R	39	11,000.	Software-based decoding; top loading; input selection and volume control via remote.

(Continued)

Quality....

The Definition Never Changes

The Dynaco Compact Disc Player brings audio's most proven, high quality technology to your CD collection.

The Dynaco Compact Disc Player combines the dynamic range and sophistication of vacuum tube technology with cutting-edge digital electronics. The listener's the winner. Bring a few of your favorite CDs to your Dynaco dealer, then sit back and let your ears convince you. Dynaco continues to define audio quality after more than four decades of leadership.

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CIRCLE NO. 50 ON READER SERVICE CARD

CD PLAYERS & TRANSPORTS

DIGITAL OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Plastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
B=Balanced (AES/EBU)
O=Other

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	HDCD Decoding?	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
KRELL (Continued)	KPS-30i(RI)	1	24-16X	Opt.	F/B	C	20-20 +0,-0.2	135	0.005	D	20	D/T/P/E/R	30	4950.00	Software-based decoding; input selection via remote.
MARK LEVINSON	No. 31(RI)	1				C/T/A/B				B	30	D/T/P/E	64	8495.00	CD transport; upgradable.
	No. 37(RI)	1				C/A/B				B		D/T/P/E/R		3995.00	CD transport; communicates with Mark Levinson 30 Series components.
	No. 39(RI)	1	20-8X	Yes	F/V/B	C				B		D/T/P/E/R		6500.00	Communicates as above; coax and Toslink digital inputs.
LINEAR ACOUSTIC	LACD-1(RI)	1	1-192X		F/V/B/H	C/A/B	10-20 +0.1,-0.4	115	0.0005	B	99	D/T/E		3000.00	Digital volume control.
LINN	Karik(RI)	1	1-256X	No	F	C/T				B	20	D/T/P/E	12	3595.00	Master clock sync with Numerik D/A converter.
	Mimik(RI)	1	1-256X	No	F	C				B	20	D/T/P/E	9	1595.00	
LUXMAN	D-322(RI)	1	18-8X	No	V/H	T	5-20 ±1	105	0.003	B	20	D/T/P/E		449.00	
	D-373(RI)	1	18-8X		F/V/H	T	5-20 ±1	105	0.006	B	24	D/T/P/E	17	795.00	
	D-500XS(RI)	1	16-4X		F/V	T	5-20 ±0.5	105	0.004	B	20	D/T/P/E	37	7000.00	
	D-500(RI)	1	18-8X		F/V	T	5-20 ±0.5	105	0.004	B	20	D/T/P/E	33	5000.00	
MAGNAVOX	CDC 745(RI)	5	1-192X		F		20-20 ±0.1	100	0.003	B	30	D/T/P/E	14	169.95	Reloadable during play.
	CDC 748(RI)	5		No	V		20-20 ±0.1	100	0.003	B	30	D/T/E	14	169.95	As above.
MARANTZ	CD-23(RI)	1	1-64X	No	F	C	20-20 ±0.1	110	0.001	B	32	D/T/E/R	12	2500.00	
	CD-17(RI)	1	1-64X	No	F	C/T	20-20 ±0.1	108	0.001	B	32	D/T/E/R	16	1199.99	
	CD-63SE(RI)	1	1-32X	No	V/H	C/T	20-20 ±0.2	104	0.002	B	32	D/T/E/R	13	499.99	
	CD-63 Mark 2(RI)	1	1-32X	No	V/H	C/T	20-20 ±0.2	104	0.0025	B	32	D/T/E/R	10	399.99	
	CD-1020(RI)	1	1-32X	No	V/H	C	20-20 ±0.2	104	0.0025	B	32	D/T/E/R	10	399.99	
	CD-46(RI)	1	16-4X	No	F		20-20 ±0.2	100	0.01	B	32	D/T/E/R	8	249.99	
	CC-65SE(RI)	5	1-32X	No	V/H	C	20-20 ±0.2	102	0.001	B	32	D/T/E/R	17	499.99	
	CC-65(RI)	5	1-32X	No	V/H	C	20-20 ±0.2	100	0.001	B	32	D/T/E/R	15	399.99	
	CC-45(RI)	5	1-32X	No	V	C	20-20 ±0.2	100	0.001	B	32	D/T/E/R	15	299.99	
	LV-520(RI)	1	1-32X	No	F/H	O	20-20 ±0.2	100	0.001	B	24	D/T/E/R	18	799.99	CD/videodisc player; AC-3 r.f. output port.
McCORMACK AUDIO	Digital Drive SST-1(RI)	1				C				B	30	D/T/E/R	18	1495.00	CD transport; disc-damping system; optional AT&T and/or AES/EBU outputs.
McINTOSH	MCD7009(RI)	7	1-8X	No	F	C/A	4-20 ±0.3	110	0.0013	B	20	D/T/P/E	22	2750.00	
	MCD7008(RI)	7	20-8X	No	F/V/H	C	5-20 +0,-0.3	107	0.002	D	50	D/T/E	25	2200.00	
MELOS AUDIO	CD-D Gold(RI)	1				C/T/A/B					20	D/T/P	22	1795.00	CD transport; anti-jitter circuit.
	CD-D(RI)	1				C/T					20	D/T/P	20	1295.00	CD transport.
	CD-T Bit(RI)	1	1-256X	No	F	T	20-20 ±0.5	85	0.09	B	20	D/T/P	28	1895.00	Digital and tube analog stages in separate chassis.
MERIDIAN	506(RO)	1	1-64X	No	F	C/T	20-20 ±0.01	103	0.004	B	32	D/T/E	19	1495.00	
	508(RO)	1	2-64X	No	F/B	C/T	20-20 ±0.01	106	0.002	B	32	D/T/E	21	2495.00	
	500(RO)	1				C/T/B				B	32	D/T/E	19	1795.00	CD transport.
	602(RI)	1				C/T				B	32	D/T/E	19	2750.00	As above.
METAXAS AUDIO SYSTEMS	Phos(RI)	1	20-8X		F/B	C/B	20-20 ±0.5	115	0.002	B	25	D/T/P/E	20	2700.00	
	Reference(RI)	1	20-8X		F/B	C/B	20-20 ±0.5	120	0.002	B	30	D/T/P/E	120	18,500.	Includes power supply and stand.
MICROMEGA	Stage 1(RI)	1	1-384X	No	F/H	C	20-20 ±0.5	96	0.01		20	D/T/P/E/R	10	795.00	
	Stage 2(RI)	1	1-384X	No	F/H	C	20-20 ±0.5	96	0.01		20	D/T/P/E/R	10	995.00	
	Stage 3(RI)	1	1-384X	No	F/H	C	20-20 ±0.5	96	0.01		20	D/T/P/E/R	11	1395.00	
	Microdrive(RI)	1			F	C/T					20	D/T/P/E/R	4	1195.00	CD transport.
	Drive 1(RI)	1			F/H	C/T/B					20	D/T/P/E/R	10	995.00	As above.
	Drive 2(RI)	1			F/H	C/T/B					20	D/T/P/E/R	11	1395.00	As above.
	T Drive 2(RI)	1			F	C/T/B					20	D/T/P/E/R	10	1695.00	As above.
	Duo CD3.1(RI)	1				C/T/B					20	D/T/P/E/R	15	1995.00	As above.
	Duo CD2.1(RI)	1				C/T/B					20	D/T/P/E/R	20	3495.00	As above.
	Trio 3CD(RI)	1				C/T/B					20	D/T/P/E/R	20	3395.00	As above; powered by Trio 3BS D/A converter or by Trio AL2 power supply.
MONARCHY AUDIO	DT-30(RI)	5		No	F/H	C/T/B	20-20 ±0.5	108	0.006	B	24	D/T/E/R	45	1199.00	CD changer/videodisc player.
MUSEATEX AUDIO	CDD1(RI)	1				C/T				B		D/T/P	22	1749.00	CD transport.
MUSICAL CONCEPTS	Enigma VII(RI)	1	1-384X		F	C/T	2-20	110	0.003	B	24	D/T/E/R	11	695.00	DSP.
	Epoch VII(RI)	1	1-384X		F	C/T	2-20	110	0.003	B	24	D/T/E/R	12	995.00	As above.
	CDT-4(RI)	1	1-384X		F	C/T				B	24	D/T/E/R	12	695.00	
MUSICAL DESIGN	CD-2(RI)	1	1-384X	No	F	C/T	2-20	110	0.003	B	24	D/T/E/R	17	1495.00	Harmonic reconstruction to 40 kHz via digital filter.
	CD-2 Signature(RI)	1	1-384X	No	F	C/T	2-20	110	0.003	B	24	D/T/E/R	17	1995.00	As above.
MUSIC & SOUND	CDT-1(RI)	1				C/T	20-20 ±0.1			B	16	D/T/P/E	15	750.00	CD transport.
NAD	510	1	1	No	F	None	5-20 ±0.5	100	0.002	B	0	D/T/R	9	299.00	
	512(RI)	1	MASH	No	F	C	5-20 ±0.5	105	0.0025	B	21	D/T/E	10	349.00	
	513(RI)	3	MASH	No	F	C	5-20 ±0.5	105	0.003	B	32	D/T/E/R	12	399.00	
	514(RI)	1	MASH	No	F	C	5-20 ±0.5	106	0.002	B	20	D/T/P/E	9	499.00	Controlled dynamic range.
	517(RI)	5	1	No	F	C	5-20 ±0.5	110	0.003	B	32	D/T/E/R	15	599.00	
NAIM AUDIO	NA CD3(RI)	1	16-4X	No	F		10-18 ±0.1			B	16	D/E	14	1950.00	Swing-out disc drawer.
	NA CDI(RI)	1	16-4X	No	F		10-18 ±0.1			B	16	D/E	24	4150.00	Top loading.
	NA CDS(RI)	1	16-4X	No	F		10-18 ±0.1			B	16	D/E	44	7500.00	Two chassis.
NAKAMICHI	Dragon CD/DAC(RI)	7	20-8X	No	F	C	10-20 ±0.5	105	0.0025		0	D/R	37	9700.00	Music Bank changer; transport, DAC, and power supply/controller in separate chassis.
	Dragon CD(RI)	7	18-8X	No	F	C	10-20 ±0.5	92	0.008		0	D/R	19	5900.00	Music Bank changer; external power supply/controller.
	MB-4s(RI)	7	16-4X		F	None	10-20 ±0.5	87	0.035	D	50	D/T/E	11	399.00	Music Bank changer.
	MB-3s(RI)	7	18-8X		F	None	5-20 ±0.5	96	0.006	D	50	D/T/E	12	499.00	As above.
	MB-2s(RI)	7	18-8X		H	C	5-20 ±0.5	96	0.004	D	50	D/T/E	12	599.00	As above; system remote jack.
	MB-1s(RI)	7	20-8X		H	C	5-20 ±0.5	100	0.0035	D	50	D/T/E	12	799.00	As above.
N.E.W.	DCCD-3(RI)	1			F	C/B									D.C. powered; includes DCIB charger and isolation base; selectable polarity.
NIKKO AUDIO	NCD915R(RI)	1	16-4X	No	B/H		20-20 ±1	80	0.08	D	21	D/T/P/R	8	139.99	
ONIX	CD33(RI)	1	1-192X	No	V	C	20-20 ±0.5	100	0.002	B	20	D/T/P/E	13	2195.00	

The precision CD belt drive is so unique, it's patented.

Jitter. More than a buzzword, it causes your CDs to sound, well...digital. And it took C.E.C. to seriously address its fundamental causes.

The result is the TL 1. The first, and only, belt drive CD transport in the world.

You might have expected C.E.C. — an original equipment manufacturer of the finest analog turntables — to be the first to engineer belt drive for digital. What you would not have expected are the extraordinary results. Sound so sweet, so amazing, it's as though you've hooked up not just a superb audio component, but the full emotion and vitality of live music.

You see, all other CD transports use a high-torque motor with the disc perched directly on the spindle. Its miniscule bearings can only support the scant weight of the CD – which,

WHY YOU SHOULD SPEND THOUSANDS ON A CD TRANSPORT BUILT AROUND A RUBBER BAND.

in itself, is prone to warping and resonances. The resulting microvibrations contaminate the data stream with jitter.

So, how does the TL 1 minimize jitter? C.E.C. uses a smooth-as-silk, low-torque motor isolated by a drive belt. This allows an independently suspended bearing to support an enormous CD stabilizing clamp – with over 26 times the rotational inertia of the typical transport. Inspired by the great analog turntables, the TL 1 combines massive amounts of steel, aluminum and brass to weigh a rock-solid 38 pounds.

Bob Harley of *Stereophile* sums it up nicely, "The C.E.C. is unquestionably a remarkable transport. Its smoothness, ease and liquidity set a new standard in digital playback.

"I can enthusiastically recommend the C.E.C. TL 1. It is not only an eminently musical transport, but also a gorgeous — and innovative — piece of audio equipment."

To fully appreciate the sonic virtues of the TL 1, visit your C.E.C. dealer and hear the finest CD transport in the world – built around a rubber band.

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CD PLAYERS & TRANSPORTS

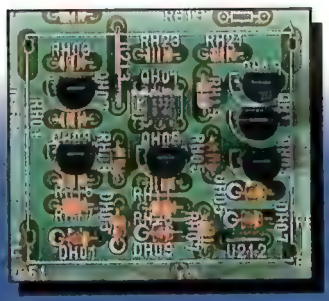
MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	HDCD Decoding?	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B phrase=B, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
DIGITAL OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU) O = Other															
ONKYO	DX-7210(RI)	1	1-8X	No	F		5-20	100	0.004	B	36	†	10	220.00	†Five-mode repeat.
	Integra DX-788F(RI)	1	1-8X		F/V/B/H	C/T/B	2-20	110	0.0015	B	20	D/T/P/E	20	1250.00	Dual D/A converters; includes XLR cables.
	DX-C220(RI)	6	1-8X	No	F		2-20	96	0.004	B	40	†	17	300.00	Carousel changer. †Seven-mode repeat.
	DX-C320(RI)	6	1-8X	No	F		2-20	96	0.004	B	40	†	17	330.00	Carousel changer. †As above.
	Integra DX-C606(RI)	6	1-8X			C/T	2-20	106	0.0028	B	40	D/T/P/E	20	490.00	
	Integra DX-C909(RI)	6	1-8X			C/T	2-20	106	0.0028	B	40	D/T/P/E/R	20	660.00	Motorized output level control.
	DX-M505(RI)	6	1-8X		F/H		5-20	100	0.004	B	40	D/T/P/E	13	440.00	Magazine changer; Music File memory; dual D/A converters.
	DX-F71	1	1-8X	No	V		20-20	85	0.008		22	†	5/8	240.00	Portable; digital anti-shock; preset EQ; includes car adaptor. †Three-mode repeat.
OPTIMUS	CD-7250(RI)	6	1-8X		F		2-20 +1,-2	98	0.005	B	32	D/T/E/R	8	229.99	
	CD-7300(RI)	6	1-8X		V/H		2-20 +1,-2	104	0.005	B	32	D/T/E/R	8	249.99	
	CD-6400(RI)	6	18-8X		F		20-20 ±2	100	0.04		32	D/T/E/R	8	199.99	
	CD-6500(RI)	24	1-8X	No	F/H	None	20-20 +0,-0.2	100	0.03	B	48	D/E/R	17	299.99	
	CD-6600(RI)	60	1-8X	No	F/H	T	20-20 ±0.5	100	0.05	B	48	D/E/R	18	399.99	
	CD-100(RI)	100	1-8X	No	F	None	2-20	98	0.003	No	32	D/T/P/E	24	499.99	
	CD-3440	1	16-4X	No	F/V/B/H	None	20-20 ±3	80	0.09		16	D/T/E	5/8	99.99	Portable.
	CD-3460	1	1-4X	No	F/V/B/H	None	20-20 ±2	80	0.05		20	D/T/E	5/8	129.99	As above.
	CD-3470	1	1-4X	No	F/V/B/H	None	20-20 ±2	80	0.05		20	D/T/E	5/8	149.99	As above.
	CD-3480	1	1-8X	No	F/V/B/H	None	20-20 ±3	90	0.03	B	22	D/T/E	5/8	179.99	As above.
	CD-3490(RO)	1	1-8X	No	F/V/B/H	None	20-20 ±3	90	0.03	B	22	D/T/E/R	5/8	199.99	As above.
PANASONIC	LX-900(RI)	1	1-16X	No			4-20	115	0.0023	B	20	D/T/R	21	1099.95	CD/videodisc player.
	LX-H670(RI)	1	1-16X	No			4-20	115	0.003	B	20	D/T/R	18	549.95	As above.
	LX-H170(RI)	1	1-16X	No			4-20	115	0.003	B	20	D/T/R	17	449.95	As above.
	LX-K770(RI)	1	1-16X	No			4-20	102	0.005	B	20	D/T	19	999.95	CD/videodisc/karaoke player.
	LX-K570(RI)	1	1-16X	No			4-20	102	0.005	B	20	D/T	17	699.95	As above.
PARADOX	S Mod(RI)	1	1-8X	No	F/V/H	C/T	2-20	114	0.0014	B	32	D/T/R	19	495.00	Modification for JVC XL-Z1050.
	C Mod(RI)	1	1-8X	No	F/V/H	C/T	2-20	114	0.0014	B	32	D/T/R	19	350.00	Modification for JVC XL-Z1050 clock.
	V Mod(RI)	1	1-8X	No	F/V/H	C/T	2-20	114	0.0014	B	32	D/T/R	19	250.00	Modification for JVC XL-Z1050 variable and headphone outputs.
PARASOUND	C/DP-1000(RI)	1	†		F	C	5-20 ±0.5	105	0.005	B	20	D/T/E	12	495.00	†Hybrid, 18-bit/1-bit; 8X. Optional AT&T and AES/EBU outputs.
	C/DC-1500(RI)	5	†	No	F	C	5-20 ±0.5	110	0.005	B	20	D/T/E	15	650.00	As above.
	C/BD-2000(RI)	1				C/A/B				B	20	D/T/E	17	695.00	Belt-drive CD transport.
PHILIPS	CD921(RI)	1	1-192X		V/H	C	20-20 +0.1	100	0.003	B	30	D/T/E/R	9	159 95	Peak level search; auto fade; auto edit.
	CDC916	5	1-192X		F	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	199.95	As above; reloadable during play.
	CDC926(RI)	5	1-192X		V/H	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	229.95	As above.
	CDC936(RI)	5	1-192X		V/H	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	259.95	As above; Favorite Track Selection.
PINK TRIANGLE	Cardinal CD Player(RI)	1	1-196X	Yes	F/B		2-22 ±0.5	110	0.003	B	16	D/T/P/E/R	12	3595.00	Optional coaxial, Toslink, or AES/EBU inputs and outputs; auto space for dubbing; intro scan.
	Cardinal Transport(RI)	1				C				B	16	D/T/P/E/R	8	1695.00	CD transport; optional master clock sync with Ordinal or Dacapo D/A converter.
PIONEER	PD-F904(RI)	100	1-384X	No	F		2-20	98	0.003	B	32	D/T/E/R	24	565.00	
	PD-F1004(RI)	100	1-384X	No	F	T	2-20	98	0.003	B	36	D/T/E/R	24	740.00	On-screen titling for 100 discs.
	PD-F51(RI)	51	1-384X		F		20-20	98	0.003		32	D/T/E/R	16	515.00	50 + 1 changer.
	PD-TM3(RI)	18	1-384X		V/H		20-20	102	0.003	B	48	D/T/E/R	14	575.00	Three six-disc magazines; six-mode DSP.
	PD-DM802(RI)	12	1-384X		V/H		20-20	102	0.003	B	40	D/T/E/R	12	375.00	Two six-disc magazines.
	PD-M703(RI)	6	1-384X		V/H		20-20	102	0.003	B	32	D/T/E/R	8	325.00	Seven-mode DSP.
	PD-M603(RI)	6	1-384X		V/H		20-20	98	0.003	B	32	D/T/E/R	8	270.00	
	PD-M423(RI)	6	1-384X		F		20-20	98	0.003	B	32	D/T/E/R	8	245.00	
	PD-M403	6	1-384X		F		20-20	98	0.003	B	32	D/T/E/R	8	235.00	
	PD-103	1	1-384X		F/H		20-20	98	0.003	B	24	D/T/E/R	7	190.00	
	CLD-S104(RI)	1	1-384X	No	F		4-20	98	0.0045	B	24	D/T/P/E/R	13	299.00	CD/videodisc player.
	CLD-S304(RI)	1	1-384X	No	F	O	4-20	115	0.0035	B	24	D/T/P/E/R	13	560.00	As above; AC-3 r.f. output.
	CLD-D504(RI)	1	1-384X	No	F	O	4-20	115	0.0035	B	24	D/T/P/E/R	15	660.00	As above.
	CLD-D604(RI)	1	1-384X	No	F	T/O	4-20	115	0.0035	B	24	D/T/P/E/R	15	1075.00	As above.
	CLD-D704(RI)	1	1-384X	No	F	C/T/O	4-20	115	0.0035	B	24	D/T/P/E/R	19	1235.00	As above.
	CLD-A100(RI)	1	1-384X		F/H	T	4-20	100	0.004		24	D/T/P/E	17	735.00	Interactive CD/videodisc player.
PROCEED	CDD(RI)	1				C/B				B		D/T/P/E/R		2495.00	CD transport; optional AT&T output.
	CDP(RI)	1	18-8X	Yes	F/V/B	C				B		D/T/P/E/R		3500.00	Coaxial and Toslink digital inputs.
PS AUDIO	Lambda CD Drive(RI)	1				C/B						D/P/R	25	1795.00	CD transport; optional AT&T output, $300.00.
QUAD	77S Slave(RO)	1	18-64X	No	F	C	4-21 ±0.1	112	0.002	T	50	D/T/E/R	8	1295.00	Delta-Sigma D/A conversion; controlled by Quad 77 amp.
	77M Master(RI)	1	18-64X	No	F	C	4-21 ±0.1	112	0.002	T	50	D/T/E/R	11	1595.00	Delta-Sigma D/A conversion.
	67CD(RI)	1	18-64X	No	F	C	4-21 ±0.1	112	0.002	T	50	D/T/E/R	9	1495.00	As above.
RESOLUTION AUDIO	Cesium(RI)	1				C/A				B	20	D/T/E	30	3495.00	CD transport; two coaxial and two AT&T outputs (switchable balanced connection to mono D/A converters).
ROKSAN	ATT-DP2(RI)	1				C				T	20	D/T/P/E	20	2600.00	CD transport; optional dealer-installed AT&T output.
	ATT-DP2P(RI)	1	18-64X		F	C	5-20 ±0.5	105	0.005	T	20	D/T/P/E	20	3100.00	
ROTEL	RCD-930AX(RI)	1	1-8X	No	F		20-20 ±0.8	90	0.01	B	21	D/P/E/R	9	300.00	Delta-Sigma noise shaping.
	RCD-940BX(RI)	1	18-8X	No	F	C	5-20 ±0.8	100	0.005	B	20	D/E/R	10	400.00	
	RCD-970BX(RI)	1	20-16X	No	F	C	20-20 ±0.05	105	0.0025		20	D/E/R	11	600.00	Continuous Calibration DAC.
	RCD-975(RI)	1	20-16X	No	F	C	20-20 ±0.05	107	0.0025		20	D/P/E/R	12	750.00	Stereo dual-differential DACs.
	RCC-940AX(RI)	5	1-192X		F	T	20-20 ±1	100	0.003	B	32	D/E/R	14	499.90	
	RDD-980(RI)	1			F	C/T					20	D/E/R	11	650.00	Center-mount CD transport.
RUNCO (Continued)	LJR II DA(RI)	1	16/18-64X	No	F	T	4-20 ±0.3	115	0.0023	B	20	D/T/P/E/R	45	4995.00	CD/videodisc player; THX certified.

"RECOMMENDED COMPONENTS..." —Stereophile, Vol. 18 No. 4, April 1995

"Killer $500 CD Player..."

—[illegible]

[illegible] ★★★★★



Critical analog output stage outperforms conventional op-amp analog output circuits.

Critics agree—the Marantz CD-63 Special Edition plays to rave reviews. Marantz CD players have long been held in high esteem and the CD-63SE continues the tradition. Based on the award-winning CD-63 model (European CD Player of the Year—1994-1995), Marantz engineers applied a number of enhancements to the Special Edition version. Both models feature Marantz' exclusive HDAM discrete analog output stage, which provides a superior analog output signal characteristic, compared to conventional op-amp based designs found in most other models.

A host of refinements found in the CD-63SE include oxygen-free copper power transformer windings, selected Ceramic and Silmic audiophile capacitors, chassis and power supply bracing for improved rigidity, and numerous other "tweaks" to bring out the most musicality from your favorite CDs.

For fans of outboard D/A processors, the '63 series is equipped with high quality co-axial digital output (along with optical, also), and excels as a transport alone. Built to the highest standard, the Marantz CD-63SE is, of course, backed by our three year limited parts and labor warranty. Audition the Marantz CD-63 Special Edition soon at your Marantz dealer.

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CD PLAYERS & TRANSPORTS

DIGITAL OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Plastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
B=Balanced (AES/EBU)
O = Other

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	HDCD Decoding?	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
RUNCO (Continued)	LJR II Transport(RI)	1			F	C/T				B	20	D/T/P/E/R	45	3995.00	CD transport/videodisc player; THX certified.
	LJR II Studio Transport(RI)	1			F	C/T/A/B				B	20	D/T/P/E/R	45	4995.00	As above.
SANSUI	CD390(RI)	5	16-8X	No	F		20-20 ±0.5	98	0.04	B	30	D/T/P/E/R	13	249.95	
	CD190(RI)	1	16-2X	No	F		20-20 ±1	90	0.08	B	21	D/T/P/E/R	9	169.95	
SANYO	CDP-480	1	1-8X		F/H		20-20 ±3	95	0.09	B	22	D/T/E	¾	190.00	Portable; DSP; digital anti-shock memory; car kit.
	CDP-450	1	1-8X		F/H		20-20 ±3	95	0.09	B	16	D/T/E	¾	170.00	Portable; digital anti-shock memory; three-position EQ; car kit.
	CDP-350	1	1-8X		F/H		20-20 ±3	80	0.09	B	16	D/T/E	¾	150.00	Portable; digital anti-shock memory; three-position EQ.
	CDP-250	1	16-8X		F/H		20-20 ±3	78	0.15	B	16	D/T/E	¾	130.00	Portable; bass expander; car kit.
	CDP-150	1	1-8X		F/H		20-20 ±3	80	0.09	D	16	D/T/E	¾	100.00	Portable; bass expander.
SHERWOOD	CDC-6050R(RI)	5	1-8X	No	F/H		20-20 ±0.5	100	0.0025	B	32	D/T/P/E/R	13	249.00	Dual DAC.
	CDC-4050C	5	1-8X	No	F/H		20-20 ±0.5	100	0.0025	B	32	D/T/P/E/R	13	229.00	As above.
	CD-3050R(RI)	1	1-8X	No	F/H		20-20 ±0.5	100	0.0025	B	20	D/T/P/E/R	9	169.00	As above.
	CD-500(RI)	5	1-8X	No	F/H		20-20 ±0.5	106	0.0025	B	32	D/T/P/E/R	13	349.00	As above.
SIGNATURE TECHNOLOGIES	SRd-20(RI)	1	1-256X	No	V/H	C/T	2-20	95	0.08	B	30	D/T/E	12	895.00	Tube buffered output stage; indexing.
SONIC FRONTIERS	SFT-1(RI)	1				C/T/A/B				B	99	D/T/P/E		2295.00	CD transport.
	SFT-2(RI)	1				C/T/A/B				B	99	D/T/P/E		4995.00	As above; top-loading.
	Anthem CD-1(RI)	1	20-8X	Yes	F	C	20-20 ±0.25			B	99	D/T/P/E		1395.00	Tube analog stage.
SONY	CDP-261	1	1-8X	No	F		2-20 ±0.5	100	0.0045	T	24	D/T/P/R	7	180.00	
	CDP-361(RI)	1	1-8X	No	F/V	T	2-20 ±0.5	100	0.0045	T	24	D/T/P/R	7	200.00	
	CDP-K1A(RI)	1	-8X		F/H		20-20 ±0.5	98	0.008	B	24	E/R	7	430.00	CD/karaoke player; program edit; pitch control.
	CDP-C265	5	1-8X	No	F		2-20 ±0.5	102	0.0045	T	32	D/T/P/R	12	250.00	
	CDP-C365(RI)	5	1-8X	No	F		2-20 ±0.5	102	0.0045	T	32	D/T/P/R	12	280.00	
	CDP-C445(RI)	5	-8X		F/V/H	T	20-20 ±0.5	107	0.0040	B	32	D/T/E/R	12	330.00	
	CDP-C545(RI)	5	-8X		F/V/H	T	20-20 ±0.5	107	0.0040	B	32	D/T/E/R	12	350.00	
	CDP-C745(RI)	5	-8X		F/V/H	T	20-20 ±0.5	107	0.0040	B	32	D/T/E/R	14	430.00	Custom File memory, includes DSP and level settings; timer switch.
	CDP-C910(RI)	10	-8X		F/V/H	T	20-20 ±0.5	110	0.003	B	32	D/T/E/R	14	600.00	Magazine changer; Custom File memory.
	CDP-CX153(RI)	100	1-8X	No	F	T	2-20 ±0.5	102	0.0045	T	32	D/T/P/R	20	600.00	
	CDP-CX151(RI)	100	-8X		F/V/H	T	20-20 ±0.5	110	0.003	B	32	D/T/E/R	22	800.00	
	CDP-CX100(RI)	100	-8X		F/V/H	T	20-20 ±0.5	116	0.0025	B	32	D/T/E/R	22	1200.00	
	D-141	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.7	119.95	Portable.
	D-143	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.7	129.95	As above.
	D-142CK	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.7	159.95	As above; car kit.
	D-245	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.6	159.95	Portable; 3-S anti-shock memory.
	D-247	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.6	179.95	As above.
	D-242CK	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.6	189.95	As above; car kit.
	D-345	1	1-8X	No	F/H		20-20 +1,-2				22	D/T/E/R	0.6	189.95	Portable; 10-S anti-shock memory; DSP.
	D-840K	1	1-8X	No	F/H		20-20 +1,-2					D/T/R	0.7	229.95	Portable; 3-S anti-shock memory; DSP; car kit.
	D-842K	1	1-8X	No	F/H		20-20 +1,-2					D/T/R	0.7	249.95	As above but 10-S anti-shock memory.
	D-844K(RI)	1	1-8X	No	F/H		20-20 +1,-2					D/T/R	0.7	299.95	As above; motorized lid.
	D-848K(RI)	1	1-8X	No	F/H		20-20 +1,-2					D/T/R	0.7	349.95	As above; interactive remote with LCD.
	D-421SP	1	1-8X	No	F/H		20-20 +1,-3					D/T/R	0.9	344.95	Portable; 3-S anti-shock memory; DSP; water resistant.
	D-335(RI)	1	1-8X	No	F/H	O	20-20 +1,-2				22	D/T/E/R	0.7	359.95	Portable; 6-S anti-shock memory; mini-plug fiber-optic output.
	D-1000	1	1-8X	No	F/H		20-20 +1,-2					D	1	199.95	Portable; built-in speaker, clock, and alarm.
SONY ES	CDP-XA1ES(RI)	1	1-8X	No	F/V/H	T	2-20 ±0.5	108	0.0027	T	32	D/T/P/E/R	8	350.00	
	CDP-XA3ES(RI)	1	1-8X	No	F/V/H	T	2-20 ±0.5	118	0.0018	T	32	D/T/P/E/R	14	700.00	
	CDP-XA7ES(RI)	1	1-8X	No	F/V/B/H	C/T	2-20 ±0.3	119	0.0015	T	32	D/T/P/E/R	33	3000.00	Non-moving laser block.
	CDP-CA7ES(RI)	5	1-8X	No	F/H	T	2-20 ±0.3	117	0.0025	T	32	D/T/P/R	13	350.00	
	CDP-CA8ES(RI)	5	1-8X	No	F/V/H	T	2-20 ±0.3	117	0.0025	T	32	D/T/P/R	15	550.00	
	CDP-CA9ES(RI)	5	1-8X	No	F/V/H	T	2-20 ±0.3	117	0.0025	T	32	D/T/P/R	16	700.00	
SUMO	Axiom(RI)	1				C/B				B	30	D/T/R	25	899.00	CD transport; master clock sync with Theorem II D/A converter; with analog out, Axiom Plus.
TEAC	VRDS-20(RI)	1	20-8X		F/B	C/T/A/B	1-20 ±0.3	110	0.0013	B	20	D/T/P/E	31	2300.00	
	VRDS-10(RI)	1	20-8X		F	C/T	1-20 ±0.3	110	0.0013	B	20	D/T/P/E	22	1250.00	
	VRDS-7(RI)	1	20-8X		F	C/T	1-20 ±0.3	110	0.0015	B	20	D/T/E	20	1000.00	
	VRDS-T1(RI)	1	18-8X	No	V/B	C/T	20-22 ±0.3	110	0.002	B	20	D/T/P/E	20	1199.00	
	PD-D2200(RI)	5	18-8X	No	B/H	B	5-20 ±0.1	100	0.03	B	32	D/T	18	269.00	
TECHNICS	SL-PD1010(RI)	5	1-16X	No	F	C	2-20 ±1	100	0.007	B	32	D/T/E/R	10	329.95	MASH D/A conversion.
	SL-PD987(RI)	5	1-16X	No	F	None	2-20 ±1	100	0.007	B	32	D/T/E/R	10	269.95	As above.
	SL-PD887(RI)	5	1-16X	No	F	None	2-20 ±1	100	0.007	B	32	D/T/E/R	10	219.95	As above.
	SL-PD687	5	1-16X	No	F	None	2-20 ±1	100	0.007	B	32	D/T/E/R	10	179.95	As above.
	SL-PG450(RI)	1	1-16X	No	F	None	2-20 ±1	100	0.007	B	20	D/T/R	8	179.95	As above.
	SL-PG350	1	1-16X	No	F	None	2-20 ±1	100	0.007	B	20	D/T/R	8	159.95	As above.
	SL-VM500(RI)	5	1-16X	No	F	None	2-20 ±1	100	0.007	B	32	D/T/E/R	10	699.95	CD changer/videodisc player; as above.
THETA DIGITAL	Data III Universal Transport	1				C/B				B	24	D/T/P/E/R	40	4500.00	CD/two-sided videodisc transport; optional AT&T or proprietary digital outputs.
	Data Basic II	1				C/B					20	D/T/P/E/R	18	1995.00	CD transport; optional AT&T or proprietary digital outputs.
TIMBRE TECHNOLOGY	TT-2(RI)	1				C/T/A/B				B	24	D/T/P/E	20	3495.00	CD transport.
	Serenade 1(RI)	1				C/B				B	24	D/T/P/E	15	1695.00	As above; optional AT&T output.
VAC	No. 23.1(RI)	1				C				B	24	D/T/P/E/R	20	1650.00	CD transport; peak level search; optional AES/EBU output.
VIMAK (Continued)	DT-1000(RI)	1				C/T/A/B				B	24	D/T/P/E/R	42	5900.00	CD-ROM transport; RS232/485 port; custom indexes for 1000 discs; five digital outputs; programmable.

CD PLAYERS & TRANSPORTS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	HDCD Decoding?	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
VIMAK (Continued)	DT-800(RI)	1	18-64X		F/H	C/T	5-20 +0.1,-0.5	102	0.003	B	24	D/T/P/E/R	22	4500.00	Delta Sigma D/A conversion; accepts up to 24-bit data; applies dither; volume and balance control for headphone output; two digital inputs; optional AT&T input, AT&T output, and balanced analog output.
	DT-800 MKII(RI)	1	18-64X		V/H	C/T	5-20 +0.1,-0.5	102	0.003	B	24	D/T/P/E/R	26	5400.00	Digital preamplifier/CD player (see also "Preamps"); conversion, data acceptance, and dither as above; digital volume and balance controls; two digital inputs; input and output options as above.
WADIA DIGITAL	Wadia 7(RI)	1				C/T/A/B				B	40	D/T/P/E	55	12,500.	CD transport; external power supply.
	Wadia 20(RI)	1				C/T/A/B				B	20	D/T/P/E	43	4500.00	CD transport.
	Wadia 22(RI)	1				C/T/A/B				B	20	D/T/P/E	16	2250.00	As above.
	Wadia 16(RI)	1	24-32X		V/B	C/T/A/B	0-20			B	20	D/T/P/E	45	7250.00	Digital volume control; four digital inputs.
	Wadia 21(RI)	1	18-32X		V/B	C/T/A/B	0-20			B	20	D/T/P/E	37	5250.00	Digital volume control.
	Wadia 23(RI)	1	18-16X		F/B	C/T/A/B	0-20			B	20	D/T/P/E	16	2950.00	
YAMAHA	CDX-480(RI)	1	†	No	V/H		2-20 ±0.5	105	0.003	B	25	D/T/P/E/R	8	249.00	†S-Bit, 8X.
	CDC-755(RI)	5	†	No	V/H	T	2-20 ±0.5	115	0.0025	B	40	D/T/P/E/R	13	399.00	†Pro-Bit, 8X.
	CDC-655(RI)	5	†	No	V/H	T	2-20 ±0.5	106	0.003	B	20	D/T/P/E/R	13	299.00	†S-Bit, 8X.
	CDC-555(RI)	5	†	No	V/H		2-20 ±0.5	102	0.004	B	20	D/T/P/E/R	12	249.00	†As above.
	CDC-845(RI)	5	†	No	V/H	T	2-20 ±0.3	118	0.002	B	40	D/T/P/E/R	13	499.00	†Pro-Bit, 8X.
	CDV-300K(RI)	1	†	No	V/H	T	20-20 ±0.5	120	0.003	B	20	D/T/P/E/R	22	899.00	CD/videodisc/karaoke player. †S-Bit Plus, 8X.
	CDV-870(RI)	1	†	No	V/H	T	20-20 ±0.5	120	0.003	B	20	D/T/P/E/R	22	749.00	CD/videodisc player. †As above.
	CDV-W901(RI)	1	†	No	V	T	4-20 ±0.5	115	0.0035	B	24	D/T/P/E/R	15	899.00	CD/two-sided videodisc/karaoke player; AC-3 compatible.
YBA	CD 1(RI)	1	18-4X	No		C			0.07					6000.00	Top-loading.
	CD 2(RI)	1	18-4X	No		C			0.07			E	35	4800.00	As above; optional balanced analog or AES/EBU output; upgradable.
	CD 3(RI)	1	18-4X	No		C			0.07					3400.00	Top-loading; upgradable.

DIGITAL OUTPUTS
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A=AT&T Style (Glass Fiber-Optic)
B=Balanced (AES/EBU)
O = Other

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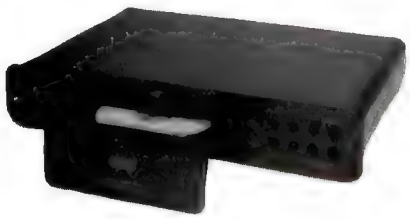

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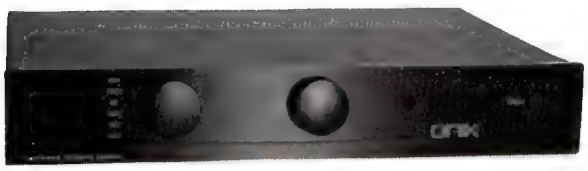

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CIRCLE NO. 17 ON READER SERVICE CARD

D/A CONVERTERS

DIGITAL INPUTS/OUTPUTS
C=Coaxial (S/P DIF)
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MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Sampling Rates: 48 kHz=A 44.1 kHz=B 32 kHz=C	Decoding System; Number of Bits—Oversampling Rate	Number of Converters per Channel	Preamp Functions: Volume=V, Tones=T, Source Selection=S	HDCD Decoding?	Provision for Future Upgrade? Board Replacement=B, ROM Change=R, Software Change=S	Analog Outputs: Fixed=F, Variable=V, Balanced=B	Digital Inputs Included, Number and Type—See Code	Digital Outputs Included, Number and Type—See Code	Frequency Response for 44.1-kHz Sampling, Hz to kHz, ±dB	S/N Ratio "A" Wtd dB	THD %	Price, $	Notes
ACCUPHASE	DC-91(RO)	A/B/C	†	16	V/S		B	F/B	5C/5T/1A/2B	3C/3T/1B	4-20 ±0.3	120	0.002	15,995.	†16 to 24 bits, 8X.
ADCOM	GDA-700	B	20-8X	1	S	Yes	No	F	2C/1T/1B	1C/1B	0-20 +0,-0.5	112	0.009	1000 00	
	GDA-600	B	20-8X	1	S		No	F	2C/1T/1B	1C	0-20 +0,-0.5	112	0.009	750.00	Selectable polarity.
ALTIS AUDIO	DSP-6T	A/B/C	1-384X	1		Yes	B/R/S	F/B	2C/1A	1C	10-20 ±0.5	100	0.01	2950.00	Class-A tube output; selectable polarity.
	PRO Reference	A/B/C	1-384X			Yes	B/R/S	F/B	2C/1A	1C	5-20 ±0.5	102	0.01	4950 00	As above.
AMC	DAC 8	A/B/C	1-18X	1	S	No	No	F	3C/1T	1C	20-20	104	0.032	199.95	Digital tape loop.
ANALOG RESEARCH	Segue	A/B/C	20-8X	1		No	No	F/V	2C		2-20 +0,-0.2	103	0.01	2500.00	Selectable polarity.
ANGSTROM	200(RI)	A/B/C	18-256X	1	V/S	No	R/S	V	2C/2T	1C/1T	20-20 +0,-0.2	110	0.002	2995.00	Preamp/DAC/digital surround sound (see also "Preamps" and "Surround Processors").
	100(RI)	A/B/C	18-256X	1	V/S	No	R/S	V	2C/1T	1C	20-20 +0,-0.2	98	0 006	2195.00	As above.
ANODYNE GROUP	ATAS(RO)	A/B/C	20-8X	1		No	B	F	1C/1B		20-20 ±0 25	97	0 03	3500.00	Tube analog stage, polarity inversion selectable via optional remote.
	Adapt	A/B/C	20-8X	1		No	B	F	1C/1B		20-20 ±0.15	100	0.01	2500.00	Tube/FET analog stage.
	TDAC	A/B/C	18-8X	1		No	B	F	1C		20-20 ±0.1	100	0.01	1500.00	Tube output.
	XDAC	A/B/C	18-8X	1		No		F	1C		20-20 +0.1	104	0.009	995.00	
	Micron	A/B/C	1-64X	1		No		F	1C		20-20 ±0.4	95	0.02	395 00	Optional Toslink input.
ARAGON	D2A Series II	A/B/C	20-8X	1	S	Yes	B	F	2C/1T/1B		20-20 ±0.2	110	0.005	999.00	Utilizes UltraAnalog AES 21.
ARCAM	Delta Black Box 50	A/B/C	†	2		No	B	F	1C/1T	1C	10-20 +0 5	103	0 005	899.00	†Hybrid, 18-bit/1-bit Selectable polarity; master clock sync with Delta 250 CD transport.
	Delta Black Box 500	A/B/C	1	2	V/S	No	B	V	2C/2T/1B	1C/1T	20-20 +0.05	105	0.005	1500.00	Clock sync as above.
AUDIO ALCHEMY	DAC•Man	A/B/C	1-256X	1		No	No	F	1C/1T		20-20 ±0.1	95	0.008	159.00	Upgradable power supply.
	DAC-in-the-Box	A/B/C	18-8X	1		No	No	F	1C/1T		20-20 ±0.1	100	0.005	295.00	Includes Power Station One supply.
	DDE v1.1	A/B/C	1-8X	1	S	No		F	1C/1T	1C/1O	20-20 ±0.1	90	0.08	495.00	As above; passive integrator stage; I^2S bus output.
	DDE v3.0(RO)	A/B/C	1-8X	1	V/S	Yes	No	F/V	1C/1T/1B/1O	1C	20-20 ±0.1	95	0.005	799.00	Choice of external power supply; digital volume control via remote; I^2S bus input.
	DTI•Pro	A/B/C			S		B/R/S		1C/1T/1A/1B	1C/1A/1B				1295.00	Jitter-reduction and resolution-enhancement device.
	DTI•Plus	B					No		1C/1T	1C				295.00	Dual-PLL jitter-reduction, reclocking, and resolution-enhancement device.
	DTI•Pro 32	A/B			S		R/S		1C/1T/1A/1O	1C/1T/1A/1B/1O	0-20 ±0.005			1595.00	As above; 32-bit, floating-point processing format; I^2S input and output
	DTI v2.0	A/B/C					No		1C/1T/1A/1B	1C/1T/1A/1B/1O				599.00	Dual-PLL jitter-reduction and reclocking device; I^2S output.
AUDIOLAB	8000DAC	A/B/C	20-8X					F	1C/2A/1B	2C	2-20 ±0.5	100	0.003	1195.00	
AUDIO MATIÈRE	DAC-1					No		F	1C					4975.00	
AUDIOMECA	Elixir		1-256X	1		No		V			20-20 ±0.1		0.01	1295.00	
AUDIO RESEARCH	DAC 3	A/B/C	1-64X	2		No	No	F	1C/1T/1A/1B	1C/1B	0.1-20 +0.2	100	0 005	3995.00	Tube output stage
	DAC 5	A/B/C	1-192X	2		No	No	F	1C/1T/1B	1C/1B	0.1-20 ±0.25	100	0.002	1995.00	
AUDIO SYNTHESIS	DA-X	A/B/C	20-8X	1			B	F	C/T/A		1-20 ±0.25	108	0.0002	2995.00	Three additional inputs optional.
	DA-X Pro Balanced	A/B/C	20-8X	1			B	F	C/T/A/B		1-20 +0.25	108	0.0002	4140.00	As above.
BEL CANTO DESIGN	Aida	A/B/C	1-64X	1	S	No	B	F/B	1C/1A		20-20 +0.05	98	0.005	1790.00	
BITWISE AUDIO TECHNOLOGIES	Musik System Zero	B	20-8X	1	S		B	F	1C/1T		0-22 ±0.1	98	0.01	1495.00	Upgradable to model below.
	Musik System Zero Plus	B	20-8X	1	S		B/R/S	F	1C/1A		0-22 ±0.1	98	0.01	2150.00	Master clock sync with Musik System CDT-One CD transport.
	Musik System One MKII	B	18-8X	1	S		B	F	2C		0-22 ±0.1	98	0.01	2495 00	Analog and digital stages in separate chassis.
	Musik System Two tc	B	20-8X	2	S		B/R/S	F/B	2C/1T/1A/1B		0-22 ±0.1	98	0.001	5950.00	As above; master clock sync with Musik System CDT-One CD transport.
CALIFORNIA AUDIO LABS	Sigma II	A/B/C	1-64X	1	S	Opt.	B	F	1C/1T		5-22 +0,-0 05	100	0.02	750 00	Delta Sigma D/A conversion; tube analog stage; optional AT&T and/or AES/EBU inputs
	Alpha	A/B/C	1-64X	1	S	Opt.	B	F	1C/1T/1A/1B		5-22 +0,-0.05	100	0.01	1495.00	Delta-Sigma D/A conversion; tube analog stage; standby switching
	Gamma	A/B/C	1-32X	1	S	No	B	F	1C/1T		10-22 ±0.2	95	0.02	295.00	Delta-Sigma D/A conversion, 12-V d.c. powered; includes a.c. adaptor
CAMELOT TECHNOLOGY	Arthur	A/B/C	1-256X	1		No		F	1C/1T	1C	20-20 ±0.15	99	0.003	1195 00	Battery operated; selectable polarity; optional AT&T output.
	Dragon	A/B/C							1C/1T/1A/1B	1C/1B				1195.00	Jitter reducer and resolution enhancer; HDCD ready; optional battery power supply. Charm, $1195.00.
CELLO MUSIC AND FILM SYSTEMS	Series 8.1 DAC	A/B/C	20-8X	1	S		B/R/S	V/B	3C/1T/1B		10-20 +0.05,-0.2	108.5	.00176	6000.00	Optional SDIF (pro) input.
	Series 8.1 ADC	A/B/C		1	V/S		B/R/S		1C/1T/1B	1C/1T/1B	10-20 +0.05,-0.2		0.001	6000 00	20-bit A/D converter.
CLASSÉ AUDIO	DAC-1	A/B/C	20-8X	1		Yes		F	2C/1T/1A/1B		20-20 ±0.3	110	0.003	3495.00	

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– ROBERT HARLEY, STEREOPHILE, VOL. 18, NO. 2, FEBRUARY 1995

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– COREY GREENBERG, HOME THEATER TECHNOLOGY, APRIL 1995

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D/A CONVERTERS

DIGITAL INPUTS/OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Pastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
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CONRAD-JOHNSON	DA2 B		1-256X	1	S	No	B	F	2C/1T	1C	20-20 ±0.5		0.1	1995.00	Tube analog section; optional AT&T input.
	Premier Sixteen			1	S			F	2C/1T/1A/1B	1C	20-20 ±0.5		0.1	3995.00	Tube analog section.
COUNTERPOINT	DA-10A	A/B/C	†	†	S	Opt.	B/S	F	4C/2T/1B	1C/1T	†	†	†	1895.00	†Requires DAC card, $325.00 to $1295.00. Master clock sync with DA-11.5 CD transport; HDCD decoding, $495.00.
CURCIO AUDIO ENGINEERING	MCD12V	B	16-4X	1	†		No		1C	1C	2-20 ±0.5	98	0.003	2500.00	†Optional passive preamp. Tube analog stage; kit, $1200.00.
DENON	DA-S1	A/B/C	20-8X	2	S	No		F/B	2C/1T/1A/1B	1T/1A	20-20 ±0.2	120	0.0015	7000.00	Proprietary D/A conversion; master clock sync with DP-S1 CD transport.
	DA-500	A/B/C	20-8X	1	S	No		F	2C/3T	1C/1T	20-20 ±0.2	100	0.0025	500.00	
DODSON AUDIO	DAC-263	A/B/C	20-8X	2	S	Yes	B	F	1C		20-20 ±0.1	110	0.0015	1995.00	Selectable polarity; optional AT&T or AES/EBU inputs; optional balanced analog outputs.
DPA DIGITAL	PDM 1024	A/B/C	24-384X			No	B	F/B	2C/1T/1A	1C/1T/1B	20-20 ±0.1	98	0.01	11,000.	Proprietary D/A conversion; master clock sync with DPA CD player or CD transports.
	PDM 256	A/B/C	24-192X			No	B	F/B	2C/1T/1A	1C/1T/1B	20-20 ±0.1	98	0.01	6495.00	As above.
	PDM Two	A/B/C	1-384X	1		No	B	F	2C/2T	1C/1T	20-20 ±0.5	109	0.008	4295.00	Clock sync as above.
	PDM One	A/B/C	1-192X	1		No	B	F	1C/1T	1C/1T	20-20 ±0.5	106	0.009	2395.00	As above.
	Series 3 Enlightenment DAC	A/B/C	24-96X			No	B	F	1C/1T	1C/1T	20-20 ±0.5	98	0.01	1495.00	As above; proprietary D/A conversion.
	TBB	A/B/C	18-192X	1		No	B	F	1C/1T	1C/1T	20-20 ±0.5	103	0.01	1195.00	Clock sync as above.
	Renaissance DAC	A/B/C	24-48X			No	B	F	1C/1T	1C/1T	20-20 ±0.5	98	0.01	995.00	As above; proprietary D/A conversion.
	TLB-III	A/B/C	24-24X			No	B	F	1C/1T	1C/1T	20-20 ±0.5	98	0.01	595.00	As above.
EAD	DSP-9000Pro Series III(RI)	A/B/C	†	2	V/S	Yes	B/S	V	2C/2T/2A/2B	1C/1B	0-20 ±0.1	113	0.001	5995.00	†20-bit; selectable, 4X or 8X. External power supply; hybrid analog/digital volume control; optional balanced analog output, $1000.00.
	DSP-7000 Series III	A/B/C	†	2	S	Yes	B	F	1C/1T/1A	1C	0-20 ±0.1	113	0.001	2495.00	Optional balanced analog output, $399.00.
	DSP-1000 Series III	A/B/C	20-4X	2	S	Yes	B	F	1C/1T/1A	1C	0-20 ±0.1	113	0.001	1495.00	
ELECTRONIC VISIONARY SYSTEMS	DAC-2	A/B/C	20-8X	1		Yes		F	1C or 1B		20-20 ±0.2	110	0.003	1000.00	Optional volume control; optional variable-level analog output.
	HMDAC-1	A/B/C	20-8X	1		Yes		F	1C or 1B		20-20 ±0.2	110	0.003	1750.00	As above; UltraAnalog DAC; upgradable parts.
	HMDAC-1 Balanced	A/B/C	20-8X	2		Yes		F	1C or 1B		20-20 ±0.2	110	0.003	2450.00	UltraAnalog DACs; upgrade and options as above.
ELITE	SP-99D(RI)	B	18-8X	1	S	No	No	F	1C/1T/1O	None	20-20 +0,-3	98	0.008	1530.00	AC-3 r.f. input (see also "Surround Processors").
ENCORE	Pyramid 1 DAC-HD	A/B/C	20-8X	2		Yes	B	F/B	1C/1A/1B		20-20 +0,-0.1	100	0.01	4995.00	Selectable polarity and analog filter setting; optional Toslink-to-AT&T adaptor; without balanced analog output, $4600.00; without HDCD decoding, $3995.00 balanced or $3600.00 unbalanced.
	Pyramid 1 System-HD(RI)	A/B/C	20-8X	2	V/S	Yes	B	F/V/B	1C/3A/3B	2A/2B	20-20 +0,-0.1	100	0.01	15,600.	Controller and separate mono D/A modules with analog preamps; selectable polarity and analog filter settings; both analog and digital, balanced and unbalanced inputs and outputs; optional Toslink-to-AT&T adaptor; without HDCD decoding, $15,200.
ENSEMBLE	Dichrono Ref. DAC	A/B/C	20-8X	1	S		B	F/B	4C/1B		20-20 ±0.05	108	0.003	8485.00	Selectable polarity; one or more AT&T inputs optional.
	Dichrono Ref. DAC/PRE	A/B/C	20-8X	1	V/S		B	F/V/B	4C/1B	1C	20-20 ±0.05	108	0.003	9650.00	As above; integral preamp; two analog inputs.
ENTEC	Number Cruncher 1.1	A/B/C	†			No	B	F	2C		0-20 ±0.1			3995.00	†Delta Sigma D/A conversion. Includes data-transmitter module (fits on CD players).
JADIS	JS-1		1			No		F/B						11,990.	
JRM	DA-20	†	24-8X	4	V/T/S	No		F/V	4C/4B	1C/1B	0-20 ±0.1		0.001	1000.00	†Sampling rates from 25 to 50 kHz. Compatible with variable-pitch CD players; 24-bit input; four analog inputs; connections for Remote Unit equalizer.
KINERGETICS RESEARCH	KSP-3(RI)	B	20-8X	4	S		B	F	2C/1T	None	20-20 ±0.2	98	0.05	2995.00	Optional AT&T input.
KRELL	Reference 64	A/B/C	24-64X	2		Opt.	S	F/B	1C/1T/1A/1B	1C	20-20 ±0.1	100	0.01	14,000.	Krell-written decoding software; master clock sync with DT-10 or KPS-20t CD transport.
LANGEVIN	20 Bit D to A Langevin	A/B/C	20-8X	1	V/S	No	No	V	1C/1B		20-20 ±0.1	110	0.002	1575.00	Selectable polarity; UltraAnalog DAC.
MARK LEVINSON	No. 30.5	A/B/C	20-8X	2	S	Yes	B	F/B	2C/2T/1A/3B	1T/2B	20-20 +0,-0.2	105	0.003	15,950.	Upgrade of No. 30; external power supply.
	No. 35	A/B/C	20-8X	2	S	Yes	B	F/B	2C/2T/1A/2B	1T/1B	20-20 +0,-0.2	105	0.003	7950.00	
	No. 36	A/B/C	20-8X	2	S	Yes	B	F/B	2C/1T/1A/2B	1B	20-20 ±0.01	105	0.001	3995.00	Communicates with Mark Levinson 30 Series components.

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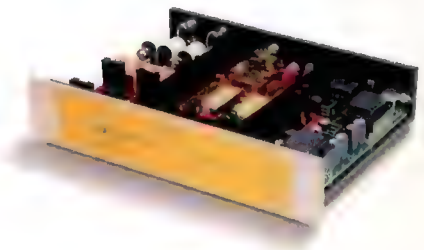
SFD-2 MKII DIGITAL PROCESSOR
One of the first Digital Processors on the market with HDCD® capabilities, the SFD-2 MKII has set a benchmark by which other units must be measured. It is a true, fully balanced design; two of every component from the DAC modules to the tube output stage, all packaged onto modular boards for easy upgradeability.

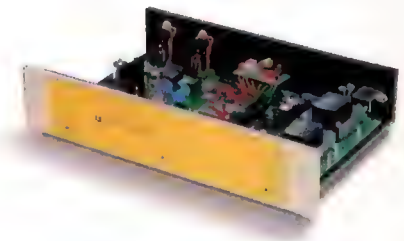
SFD-1 MKII DIGITAL PROCESSOR
A scaled down version of the SFD-2 MKII, the SFD-1 MKII also boasts the HDCD® filter/decoder chip and a virtually identical tube analog stage to the SFD-2 MKII. The SFD-1 MKII Digital Processor offers some serious competition to processors many times its price.

ULTRAJITTERBUG
Utilizing UltraAnalog's AES21 AES/EBU ultra-low jitter input receiver, the UltraJitterbug reduces the jitter from a digital source such as a CD transport or DAT. The UltraJitterbug (housed in a small-sized chassis), when linked between the digital source and processor, decodes and attenuates the jitter that is present in a digital datastream to a figure of 40 picoseconds or less (beginning at 1 kHz at a rate of 6 dB per octave). This means improved performance for many transports, without a costly upgrade.

TRANSDAC
The TransDAC, Sonic Frontiers' first product to implement op-amps in the analog output stage, offers outstanding performance and is a welcome addition for audiophiles without a kilobuck budget for a DAC. The deal gets even sweeter when the TransDAC is packaged with the UltraJitterbug. Known as the "Dynamic Duo", these two units offer remarkable performance at a never-before-seen price - a great way to improve any CD player with a digital output.

Call, write or fax Sonic Frontiers for brochures and reviews on these digital products, or for information on Sonic Frontiers' complete line of amplifiers and preamplifiers.





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CIRCLE NO. 138 ON READER SERVICE CARD

D/A CONVERTERS

DIGITAL INPUTS/OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Pastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
B= Balanced (AES/EBU)
O= Other

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Decoding System: Number of Bits—Oversampling Rate	Number of Converters per Channel	Preamp Functions: Volume=V, Tone=T, Source Selection=S	HDCD Decoding?	Provision for Future Upgrade? Board Replacement=B, ROM Change=R, Software Change=S	Analog Outputs: Fixed=F, Variable=V, Balanced=B	Digital Inputs Included, Number and Type—See Code	Digital Outputs Included, Number and Type—See Code	Frequency Response for 44.1-kHz Sampling, Hz to kHz, ±dB	S/N Ratio, "A"-Wtd., dB	THD, %	Price, $	Notes
LEXICON	DC-1(RI)	A/B	20-128X	1	V/T/S		B	V	2C/2T		10-20 ±0.5	95	0.005	1700.00	Delta Sigma D/A conversion; preamp/DAC/surround (see also "Preamps" and "Surround Processors").
LINN	Numerik	B	20-8X	1		No		F	2C					2595.00	Master clock sync with Karik CD player.
MACH 1 ACOUSTICS	DMS Standard	A/B/C	20-8X	1			No	F/B	1C/1T/1B		20-20 ±0.01	105	0.001	1795.00	
	DMS Reference	A/B/C	20-8X	1			No	F/B	1C/1T/1B		20-20 ±0.01	105	0.001	2295.00	
MANLEY LABS	Reference	A/B/C	20-8X	1	V/S	Yes	No	V/B	3C/1A/3B		20-20 ±0.1	110	0.002	8800.00	UltraAnalog DACs and AES 21 input receiver; selectable polarity; fully differential; tube output.
	Lab Series Delta Sigma	A/B/C	1	1	V/S	No	No	V	1C		20-20 ±0.1	100	0.002	1150.00	Tube output.
McCORMACK AUDIO	Digital Drive DAC-1	B	18-256X	1			B	F	1C/1T		0.5-20 ±0.5	92	0.01	995.00	Selectable polarity; optional AES/EBU input.
MELOS AUDIO	MAX-4		1-256X	1		Opt.	B	F/B	2C/1T/1B	1C	20-20 ±0.1	85	0.09	2995.00	Tube analog stage.
MERIDIAN	563	A/B/C	2-64X	2		No	B	F/B	3C/1T/1B	None	20-20 ±0.001	106	0.003	1395.00	
	606	A/B/C	2-256X	2		No	B	F/B	2C/2T	None	20-20 ±0.001	104	0.004	2250.00	
METAXAS AUDIO SYSTEMS	MASDAC	B	20-8X	1	None			F/B	1C/1B	None	20-20 ±0.1	120	0.002	4000.00	Optional power supply, $2000.00.
MICROMEGA	Microdac	A/B/C	1-256X	1		No	No	F	C/T		2-20 ±0.2	96	0.1	455.00	
	Variodac(RI)	A/B/C	1-256X	1	V/S	No	No	V	C/T		2-20 ±0.2	96	0.01	895.00	Integral preamp (see also "Preamplifers").
	DAC	A/B/C	1-256X	2		No	B	F/B	C/T/B		2-20 ±0.01	96	0.01	895.00	
	Duo BS2	A/B/C	1-256X	1		No	No	F	†		2-20 ±0.2	96	0.01	895.00	†Coaxial and Toslink or coaxial and AES/EBU.
	Duo Pro 2	A/B/C	1-256X	2		No	No	F/B	C/T/B	C/T	2-20	96	0.01	1995.00	
	Trio 3BS	A/B/C	1-256X	2		No	No	F/B	C/T/B	C/T	2-20	96	0.01	4595.00	External power supply; powers Trio 3 CD transport.
MONARCHY AUDIO	22B	B	20-256X	1		No	No	F/B	1C/1T/1B	None	20-20 ±0.1	105	0.003	980.00	
	18B	B	18-256X	1	†	No	No	F/V	1C/1T/1B	None	20-20 ±0.1	103	0.003	780.00	†Passive volume control.
	33	B	20-256X	1	V/S	No	No	F/V/B	1C/1T/1B	None	20-20 ±0.1	105	0.003	1199.00	
	22C	B	20-256X	1		Yes	No	F/B	1C/1T/1B	None	20-20 ±0.1	105	0.003	1199.00	
MØRCH	Minuet	A/B/C	20-8X	1	S	No	B	F	3C/1A	1C/1A	0-20 ±0.1	110	0.001	5950.00	With two DACs per channel and balanced analog output, $7750.00.
MUSEATEX AUDIO	BiDAT(RO)	A/B/C	1-192X	1	V		R/S	F/V/B	1C/1T/1A/1B		20-20 ±0.1	100	0.01	1999.00	
	idat44	B	1-96X	2			R/S	F	1C/1T		20-20 ±0.15	100	0.01	999.00	
MUSE ELECTRONICS	Two	A/B/C	20-8X	1	S	Opt.	B/R/S	F/B	2C		20-20 ±0.2	105	0.01	1700.00	Optional digital inputs, one AT&T and one AES/EBU.
MUSICAL DESIGN	DAC One	A/B/C	18-8X	1	S	Yes	No	F	2C		20-20 ±0.1	100	0.005	995.00	Selectable polarity.
N.E.W.	DCDA-55						B/R	F	2C/1B					2995.00	D.C. powered; includes DCIB charger and isolation base; selectable polarity; discrete output stage.
	DA-5							F	2C						Upgradable to d.c. power.
PARASOUND	D/AC-2000	A/B/C	20-8X	1		Yes	No	F/B	1C/1T/1A/1B	1C	2-22 ±0.1	110	0.005	1995.00	UltraAnalog DAC.
	D/AC-1600HD	A/B/C	20-8X	2		Yes	No	F/B	1C/1T/1A/1B	1C	2-20 ±0.1	105	0.005	1450.00	
	D/AC-1100HD	A/B/C	20-8X	1		Yes	No	F	1C/1T/1B	1C	2-20 ±0.1	105	0.005	950.00	
	D/AC-850HD	A/B/C	†	1		Yes	No	F	1C/1T/1B	1C	2-20 ±0.5	102	0.005	595.00	†Hybrid, 18-bit/1-bit; 8X.
PHILIPS KEY MODULES	IS 5021	†	1		V/T/S	No		V	2C	1C		††	†††	1560.00	D/A converter, 20-bit A/D converter, and multi processor (see also "Signal Processors"). †Sampling rates from 15 to 50 kHz. ††Analog in and out, 96 dB; digital in and analog out, 103 dB. †††Analog in and out, -88 dB; digital in and analog out, -95 dB.
PINK TRIANGLE	Ordinal	A/B/C	1-196X	1	S	Yes	B	F	†	†	2-22 ±0.1	112	0.005	2120.00	Master clock sync with Cardinal CD transport; optional plug-in filters. †Includes one digital input; accepts two input or input/output modules.
	Dacapo	A/B/C	1-196X	1	S	Yes	B	F	†	†	2-22 ±0.1	114	0.004	3520.00	Clock sync and filters as above; optional battery power supply. †As above but accepts four input or input/output modules.
POINTSOURCE AUDIO	DA100	B	20-8X	1			No	V	2C/1T/1A		10-20 ±0.2		0.01	850.00	
PROCEED	DAP	A/B/C	18-8X	2	V/S	Yes	B	F/V/B	2C/1T/1A/1B	1C	20-20 ±0.01	90	0.002	1995.00	Remote capable.
PS AUDIO	Ultralink Two	A/B/C	20-8X	1		Yes		F/B	1C/1T/1A/1B	1C	20-20 ±0.5	110	0.01	2295.00	HDCD upgrade available.
	Reference Link	A/B/C	20-8X	1	V/S	No		F/V/B	1C/1T/1A/1B	1C	20-20 ±0.3	98	0.01	4795.00	18-bit A/D conversion; five analog inputs.
	LS(RI)														
	SL Three	A/B/C	20-8X	1		Yes		F/B	1C/1T/1B		20-20	100		1295.00	
	DL Three	A/B/C	20-8X	1		†		F	1C/1T/1B		20-20	100		695.00	†With HDCD, $895.00.
QED	MB52(RO)	A/B/C	18-68X	1		No	No	F			20-20 ±0.3	105	0.005	325.00	
	MB62(RO)	A/B/C	18-68X	1		No	No	F			20-20 ±0.3	105	0.005	495.00	
	R401(RO)	A/B/C	18-68X	1		No	No	F			20-20 ±0.3	105	0.005	925.00	
	MB71	A/B/C	18-68X	1		No	No	F			20-20 ±0.3	105	0.005	750.00	
RESOLUTION AUDIO	Quantum	A/B/C	20-8X	1		Yes	B	F/B	2C/1A		5-20 ±0.5	110	0.01	3295.00	Mono or stereo operation.
	Reference 20	A/B/C	20-8X	1		Yes	B	F/B	2C		5-20 ±0.5	110	0.01	1795.00	As above.
	Chronos	A/B/C							1C/1T	3C				750.00	Signal reclocker and splitter; switchable balanced connection to mono D/A converters.

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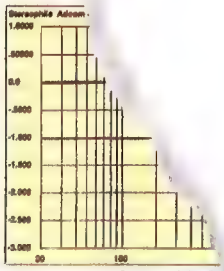

Fig.1 Adcom GDA-600, fr
(top); de-emphasis err
channel dashed, 0.5dB/

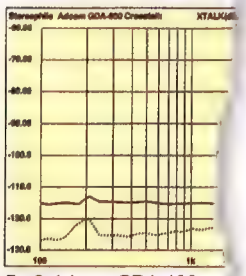

Fig.2 Adcom GDA-600, cr
dashed, 10dB/vertica

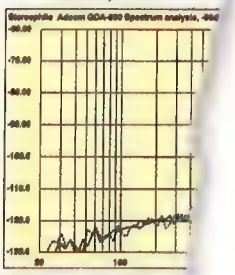

Fig.3 Adcom GDA-60
1kHz tone at –9
spuriae (⅓-octave
dashed).

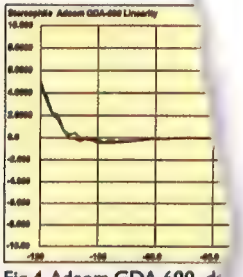

Fig.4 Adcom GDA-600, d
linearity (right chann
2dB/vertical div.).

"Nothing less than a steal."
—Robert Harley, *Stereophile*

There's something in this review of our GDA-600 digital-to-analog converter that the competition doesn't want you to see. Maybe it's the fact that the GDA-600 makes digital formats sound richer and more musical. Or that it has advanced 20 bit conversion architecture and a Class "A" analog output stage. But what they really don't want you to see is that the GDA-600 costs much less than you might expect. For the full review see *Stereophile*, Volume 17, No. 3, (March '94). Or, if your copy has been stolen, give us a call.

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CIRCLE NO. 10 ON READER SERVICE CARD

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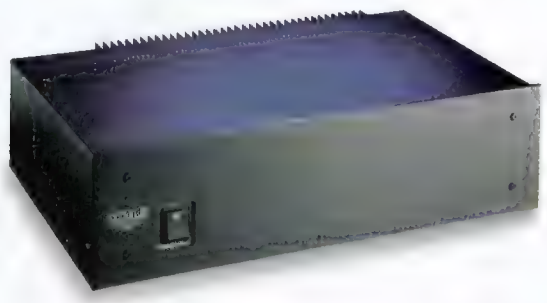
ROKSAN	ATT-DA2/DSU	A/B/C	18-68X		S		No	F	4C	None	20-20 ±0.3	105	0.005	2550.00	Selectable polarity; optional AT&T output.
	ATT-DA2(RI)	A/B/C	18-68X		S	No	B	F	4C	None	20-20 ±0.3	105	0.005	1300.00	As above.
ROTEL	RDP 980	A/B/C	1-64X	2	S	No	No	F/B	4C/4T	1C/1T	5-20 ±0.5	110	0.0025	700.00	Tape monitor.
SENTEC	DiAna	A/B/C	20-8X	1		No	No	F	2C/1T		0.1-20 +0,-0.1	110	0.01	1150.00	Class-A, current conveyor analog stage.
SONIC FRONTIERS	SFD-2 MKII	A/B/C	20-8X	2		Yes	B	F/B	2C/1T/1A/1B	1C	20-20 ±0.1	110	0.05	5295.00	Selectable polarity.
	SFD-1 MKII	A/B/C	20-8X	1		Yes		F/B	1C/1T/1A		20-20 ±0.25	110	0.05	2495.00	As above.
	TransDAC	A/B/C	20-8X	1		No		F	1C/1T		20-20 ±0.5			599.00	Kit, Assemblage DAC-1, $449.00.
	UltraJitterbug	A/B/C							1C/1T/1B	1C/1B				699.00	Digital reclocker and jitter-reduction device.
SOUNDSTREAM TECHNOLOGIES	DAC-1	A/B/C	†	2	S		No	F	2C/1T	None	5-20	100	0.01	695.00	†Hybrid, 18-bit/1-bit; 8X.
SPECTRAL AUDIO	SDR-2000 Professional	A/B	20-8X	2		Yes	B/R	F/B	3C/1T/2B/1O	None	0-22 ±0.3	120	0.002		External DPS-2000 power supply; optional AT&T input (replaces one coaxial).
STAX	DAC-Talent BD	A/B/C	20-8X	1			B	F	2C/1A/1B		0-20 ±0.5	118	0.0015	4800.00	Battery operated.
	DAC-X1t	A/B/C	20-8X	2	S		B	F/B	3C/3T		4-20 ±0.5	118	0.0016	20,000.	Tube output stage.
SUMO	Theorem II	A/B/C	18-8X	1	None	Opt.	B	F/B	1C/1T/1B	1C	20-20 ±0.2	102	0.005	899.00	Master clock sync with Axiom CD transport; optional dual D/A converter and balanced analog output.
SYMETRIX	620		20						C/B	C/B	20-20 ±1			995.00	20-bit A/D converter.
TEAC	D-T1	A/B/C	18-8X	1	S	No	No	V/B	2C/2T	1C/1T	1-20 ±0.3	110†	0.002	900.00	†At 1 kHz.
THETA DIGITAL	Cobalt 307	A/B/C	18-8X	1	S	No	No	F	1C/1T	1C	20-20 +0,-0.2	100	0.009	599.00	Selectable polarity.
	Fidelis	A/B/C	18-8X	1	S	Opt.	B	F	1C/1T	1C	20-20 +0,-0.2	100	0.009	675.00	As above; optional balanced analog output; HDCD decoding, $750.00.
	Progeny	A/B/C	18-4X	1	S	No	B/R/S	F	1C/1T	1C	20-20.5 +0,-0.2	102	0.008	995.00	Selectable polarity; optional AT&T or proprietary digital input.
	Prime II	A/B/C	18-4X	2	S	No	B/R/S	F/B	1C/1T	1C	20-20.5 +0,-0.2	108	0.002	1499.00	As above.
	DS Pro Basic III	A/B/C	20-8X	2	S	Opt.	B/R/S	F/B	3C/1T/1B	1C	20-21 +0,-0.2	120	0.002	2695.00	As above.
	DS Pro Generation V Single Ended	A/B/C	20-8X	2	S	Opt.	B/R/S	F	3C/1B	1C	20-21.7 +0.-0.2	120	0.002	3795.00	As above.
	DS Pro Generation V Balanced	A/B/C	20-8X	2	S	Opt.	B/R/S	F/B	3C/1B	1C	20-21.7 +0.-0.2	120	0.002	5595.00	As above.
TIMBRE TECHNOLOGY	TT-1	A/B/C	1-256X	1	S	No	B/S	F	2C/1T/1A	None	20-20 ±0.1	96	0.005	3295.00	Selectable polarity; with balanced analog output and with coaxial, Toslink, AT&T, and AES/EBU inputs (one each), $3895.00; options as upgrade, $850.00.
VAC	No. 22.0(RO)	A/B/C	18-8X	1		Yes	B	F	2C		6-20 ±0.1	94	0.03	1590.00	Optional volume control and source selection; optional AT&T and AES/EBU inputs; upgradable to model below.
	No. 22.1(RO)	A/B/C	18-8X	1		Yes	B	F	2C		10-20 ±0.1	94	0.025	1890.00	Options as above; triode tube analog stage.
	DAC MkII	A/B/C	1-512X	2	S	No	B	F/B	2C/1A	1C	4-20 +0,-0.5	96	0.04	4990.00	External power supply; Class A; tube analog stage; no negative feedback; selectable polarity; optional AES/EBU inputs and output.
	DAC II MkII	A/B/C	1-512X	2	S	No	B	F	2C	1C	4-20 +0,-0.5	96	0.1	3290.00	As above but internal power supply; optional AT&T input and balanced analog output.
VIMAK	DS-1800		18-64X	1	S		B/R/S	F/B	1C/2T/1B		5-20 +0.1,-0.5	102	0.004	3300.00	Delta Sigma D/A conversion; accepts up to 24-bit data; applies dither; optional AT&T input and buffered coaxial digital output; RS232/485 port.
	DS-1800 MKII (RI)		18-64X	1	S		B/R/S	F/B	1C/1T/1A/1B	1C/1T	5-20 +0.1,-0.5	102	0.003	4350.00	Conversion, data acceptance, and dither as above.
	DS-2000(RI)	A/B/C	18-128X	1	V/S		B/R/S	V/B	3C/3T/1B	1C	5-20 +0.1,-0.5	102	0.004	5000.00	See also "Preamps."
	DS-2000 MKII (RI)	A/B/C	18-128X	1	V/S		B/R/S	V/B	2C/2T/1A/1B	1C	5-20 +0.1,-0.5	102	0.003	5900.00	As above.
	DS-500	A/B								1T or 1A and 1B	5-20 +0.2,-0.5	100	0.002	1350.00	18-bit A/D converter; external power supply; balanced and unbalanced analog inputs.
VTL	TDAC-1A	A/B/C	20-256X	1			R	V	C/T	C	15-20 ±1	97	0.01	3290.00	Tube analog stage.
	TDAC-5	A/B/C	20-256X	1	V/S		R	F/V/B	C/T/A/B	C/B	10-20 ±0.2	100	0.008	5490.00	As above; stepped attenuator.
WADIA DIGITAL	Wadia 9(RI)	A/B/C	22-64X	4	V/S		B/R/S	V/B	3A		0-20			13,500.	Software based; digital volume control; external power supply.
	Wadia 25(RI)	A/B/C	21-32X	2	V/S		B/R/S	V/B	2C/1T/2A/1B		0-20			4750.00	Software based; digital volume control.
	Wadia 26	A/B/C	18-32X	1	S		B/R/S	F/B	1C/1T/1A/1B		0-20			2750.00	Software based.
	Wadia 12	A/B/C	18-16X	2	S		B/R/S	F/B	1C/1T/1A/1B					1500.00	
	Wadia 17	A/B	†		S		B/R/S			1C/1T/3A/1B	20-20 ±0.005	107		3250.00	A/D converter; four analog inputs. †1-bit, 64X resampled.
WOODSIDE/ RADFORD	DVAC-18 Tube	A/B/C	18-64X	1	S	No	B	F	4C	1C	10-20 ±0.1	110	0.002	1995.00	Tube analog stage.
	DAC 1	A/B	16-4X	1	S	No	No	F	2C/1T	1C	10-20 ±0.1	110	0.001	1595.00	Selectable polarity.
	DAC 2	B	16-4X	1		No	No	F	1C		10-20 ±0.1	110	0.001	895.00	
MICHAEL YEE AUDIO	DA-1	A/B/C	16-4X	1		No	B	F	C/B		20-20 ±0.1	96	0.02	950.00	Optional Toslink and AT&T inputs.

Acurus Rated Number One

ACURUS vs THEM

In a twelve amplifier comparison test Video Magazine ranked the Acurus A150 amplifier number one. The Acurus received an A grade in both Sound Quality and Construction! "More importantly, this amp delivered *tons* of punch–significantly more than I expected from a '150-watt' amp. The sound had outstanding dynamic outlines and impact, trap drums and big bass events were impressively rendered. There was also an open, highly detailed, but never harsh character to the sound, with notable depth and 'space'." — *Dan Kumin, Video Magazine*



MONDIAL DESIGNS LIMITED
20 Livingstone Ave., Dobbs Ferry, NY 10522 • 914-693-8008 • Fax 914-693-7199

CIRCLE NO. 75 ON READER SERVICE CARD

THE ARAGON COLLECTION

The point where music and art meet.

8008 truths

Each channel is capable of delivering all the power your AC line can provide.
But you probably can't use it all.

All the 8008's power can be delivered from 20,000 Hz down to 5 Hz without phase shift.
But your speakers probably can't reproduce it.

The few amplifiers that exist with the 8008's power and build quality cost over $7,000.
But due to its price, demand will excede the handcrafted production.

All this may make the Aragon 8008 sound like overkill.
But instead, it makes the 8008 sound just right.

MONDIAL DESIGNS LIMITED
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CIRCLE NO. 76 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included. (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode: Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	PREAMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
AB INTERNATIONAL ELECTRONICS	9220	B	2	Yes	40	750	No	350	590		0.05	20-20	AB2	1.5	15				34	1299.00	Bridgeable.
	9420	B	2	Yes	40	750	No	525	825		0.05	20-20	AB2	1.5	15				39	1499.00	As above.
	1650	B	2	Yes	40	750	No	270	425		0.02	20-20	AB2	1.5	15				26	886.00	As above; clipping indicators.
	1450	B	2	Yes	40	750	No	145	240		0.02	20-20	AB2	1.5	15				22	649.00	As above.
	1550	B	2	Yes	60	1.5V	No	330	540		0.1	20-20	AB	1.5	15				33	1179.00	Bridgeable; with LED power meters and soft clip, Model 1590, $1339.00.
ACCUPHASE	A-100	B	1	Yes		1.1V	No	100	200		0.01	20-20	A		†				126	19,995. Each	†Unbalanced, 20 kilohms; balanced, 40 kilohms.
	A-50	B	2	Yes		110	No	50	100		0.02	20-20	A		†				107	17,695.	
	A-20	B	2	Yes		500	No	20	40	80	0.02	20-20	A		40				48		
	E-406(RI)	I	2	Yes		112	No	170	250		0.02	20-20	AB		†	90	4.7	Yes	62	6995.00	
	E-306(RI)	I	2	Yes		113	No	100	140		0.04	20-20	AB		†	85	3.9	Yes	45	5995.00	
	P-350	B	2	Yes			No	150	210	420	0.02	20-20	AB		†				52	5995.00	
	P-550	B	2	Yes			No	270	420	840	0.02	20-20	AB		†				73	9995.00	
ACURUS	A250	B	2	No		1.2V	No	250	350		0.06	20-20	AB		22				35	995.00	
	A150	B	2	No		1.2V	No	150	200		0.06	20-20	AB		22				30	695.00	
	DIA-100 MKII	I	2	No		200	No	100	150		0.09	20-20	AB		10				35	1099.00	
	200X3	B	3	No		1.2V	No	200	250		0.06	20-20	AB		22					1295.00	
	100X3	B	3	No		1.2V	No	100	125		0.06	20-20	AB		22					899.00	
ADCOM	GFA5800	B	2	Yes			No	250	400		0.18	20-20	A/AB						57	1600.00	
	GFA5500	B	2				No	200	350		0.18	20-20	AB						50	1000.00	
	GFA5400	B	2				No	125	200		0.18	20-20	AB						40	700.00	
	GFA5300	B	2				No	80	125		0.18	20-20	AB						35	450.00	
	GFA5200	B	2				No	50	80		0.18	20-20	AB						30	350.00	
	GFA7000	B	5				No	125	180		0.09	20-20	AB						50	1300.00	
	GFA6000	B	5				No	†	††		0.09	20-20	AB						38	900.00	†100 watts x 3 and 80 watts x 2. ††150 watts x 3 and 100 watts x 2.
	GFA5503	B	3				No	200	350		0.18	20-20	AB						60	1300.00	
	GFA2535L	B	4				No	60	90	200	0.06	20-20	AB						35	700.00	
A/D/S/	PH6	B	6	No	40	915	No	70	125	270	0.02	10-80	AB	3	10				46	2499.00	Bridges to three, four, or five channels; operates into 2 ohms.
AIR TIGHT	ATM-1	B/T	2	No		100	No	36	72		0.01	20-20			100				49	4995.00	Bridgeable.
	ATM-2	B/T	2	No		100	No	80	160		0.07	20-20			100				71	8750.00	As above.
	ATM-3	B/T	1	No		100	No	†	†		0.08	20-20			100				55	13,995. Pair	†Triode mode, 55 watts into 8 ohms and 100 watts into 4 ohms; ultra-linear mode, power doubled.
	ATM-4	I/T	2	No		800	No	24	50	48	0.01	20-20	Ultra Linear		100				51	5700.00	
AMC	CVT3030	I/H	2	No		180	No	30	30		1	45-20	A		20	79	2.9	No		899.95	
	CVT2100	B/H	2	Opt.		1.2V	No	80	80		1.0	35-20	AB1		500				45	999.95	Bridgeable.
	CVT2030	B/H	2	Opt.		1.3V	No	30	30		1.0	45-20	A		500				30	699.95	As above.
	2445	B	4	No		Var.	No	30	45		0.04	20-20	AB	2	20					399.95	Two-, three-, or four-channel operation.
	3025	I	2	No			No	30	30		0.05	20-20	AB			80		Yes	15	299.95	
	3050	I	2	No			No	45	60		0.05	20-20	AB			80		Yes	16	399.95	
AMERICAN HYBRID TECHNOLOGY	AHT 300	B/H	1	No			No	300	300			10-100	AB1		50					30,000. Pair	Class-A version, 200 watts.
ANODYNE GROUP	MS300	B/T	1	No	22	1V	No	8	8		0.3	20-20	A		250				20	3900.00 Pair	Switchable feedback; 300B tube.
	MP300	B/T	1	No	20	1.2V	No	17	17		0.4	20-20	A		250				40	4900.00 Pair	As above.
	HS150	B/H	2	No	44	1.5V	Yes	85	115		0.02	20-20	AB	2	250				35	1500.00	Zero feedback.
	HM250	B/H	1	Yes	50	1.2V	No	250	375		0.02	20-20	AB	3	250				50	4900.00 Pair	As above.
APOGEE SOUND	DA-600	B/H	2	Yes	35	1.4V	Var.	400	600	1200	0.01	20-20		2	13				52	2035.00	Digitally controlled, computer interface available.
	DA-700	B/H	2	Yes	35	1.4V	Var.	500	700	1400	0.01	20-20			13				58	2178.00	As above.
	DA-800	B/H	2	Yes	35	1.4V	Var.	620	880	1600	0.01	20-20		2	13				60	2321.00	As above.
ARAGON	Palladium MK II	B	1	Yes		140	No	100	600		0.03	5-20	A		Sel.				80	2500.00 Each	Balanced outputs.
	8008BB	B	2	Yes		140	No	200	400		0.04	5-20	A/AB		22				80	2500.00	
	8008ST	B	2	No		140	No	200	400		0.04	5-20	A/AB		22				70	1999.00	
	8002	B	2	No		140	No	125	250		0.04	5-20	A/AB		22				50	1499.00	
ARCAM	Alpha 5	I	2	No		135	No	40	80		0.5	20-20	AB		20			No	10	399.00	
	Alpha 6	I	2	No		150	No	50	100		0.5	20-20	AB		47			No	10	599.00	
	Delta 290	I	2	No		175	No	75	140		0.5	20-20	AB		10		2.6	Opt.	14	899.00	
	Delta 290P	B	2	No			No	75	100		0.5	20-20	AB						14	649.00	
	Delta 120.2	B	2	No			No		100		0.5	20-20	AB						21	1100.00	
ARONOV AUDIO LABRATORY	LS-960I	I/T	2			250		60			0.3	20-20	AB1		47				65	1999.00	
	LS-960	B/T	2			250		60			0.3	20-20	AB1		47				63	1599.00	
	LS-9100	B/T	1			1.5V		110			0.3	12-22	AB1		470				65	2999.00 Pair	
ART AUDIO	Maestro	B/T	1	No			No	150	150		0.3	15-50	A						60	3250.00 Each	Switchable to triode output.
	Maestro Plus	B/T	1	No			No	225	225		0.3	10-50	A						70	4000.00 Each	As above.
	Quin-tet	B/T	2	No			No	25	25		0.3	10-50	A						42	2195.00	As above.
	Tempo	B/T	1	No			No	30	30		0.3	10-50	A						35	2100.00 Each	

(Continued)

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode: Avg Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
ART AUDIO (Continued)	Quin-tet Mono	B/T	1	No			No	18	18		0.3	10-50	A						20	1595.00 Each	
	Concerto	B/T	2	No			No	40	40		0.3	8-60	A						50	2795.00	As above.
	Integra	I	2	No			No	30	30		0.3	20-20	A						35	2495.00	
	Headline	†	2										A							895.00	†Tube headphone amp.
ATMA-SPHERE MUSIC SYSTEMS	M-60	B/T	1	Yes	600	775	No	60	50	†		2-80	A	0	100				30	3300.00 Pair	†Pair bridges to 160 watts. Triode; output transformerless; differential circuitry.
	MA-1.5	B/T	1	Yes	600	775	No	90	70	†		2-80	A	0	100				45	5700.00 Pair	†Pair bridges to 200 watts. As above.
	MA-1	B/T	1	Yes	600	775	No	140	130	†		2-80	A	0	Sel.				54	7600.00 Pair	†Pair bridges to 280 watts. As above.
	MA-2	B/T	1	Yes	600	300	No	200	200	†		2-90	A	0	Sel.				105	15,700. Pair	†Pair bridges to 400 watts. As above.
AUDIBLE ILLUSIONS	S120A	B	2	No	100	1.6V	No	120	240		0.01	0.5-100	A/AB1		35				45	2495.00	
	M150	B	1	Opt.	100	1.5V	No	150	300		0.01	0.5-100	A/AB1		35				65	4495.00 Pair	
AUDIOACCESS	PX612	B	12	No	50		No	50†	75†		0.1	20-20 ±0.2	AB/H		12					1995.00	†Stereo. For multi-room/ home theater; bridgeable.
AUDIO ADVANCEMENTS	TriMax	B/T	1	No			No	25	25		0.1	5-110	A		50				20	2950.00 Pair	Designer version, $4250.00 per pair; Designer Plus version, $5850.00 per pair.
	EarMax	†	2	No			No					4-100	A						1	575.00	†Tube headphone amp. Output transformerless; volume control; external power supply.
AUDIO ALCHEMY	Overture OM150	B	2	No	300	135	No	150	250		0.08	20-20	AB	2.5	10				32	1195.00	
AUDIO BY DESIGN	940 PRO	B	2	Yes	80	775	No	270	470	940	0.05	5-75	AB1		40				60	1199.00	
AUDIO BY VAN ALSTINE	Δ 200	B	2	No	90	113	No	90	150		0.09	15-40	AB	1.8	100				30	445.00	
	Δ 260	B	2	No	90	113	No	130	180		0.09	15-40	AB	1.8	100				33	545.00	
	Ω III 200	B	2	No	150	113	No	90	150		0.05	7-300	AB	1.9	20				30	645.00	
	Ω III 260	B	2	No	150	113	No	130	180		0.05	7-300	AB	1.9	20				33	795.00	
	Ω III 440	B	2	No	150	113	No	220	300		0.05	7-300	AB	1.9	20				38	1095.00	
	Ω III 260hc	B	2	No	150	113	No	130	200		0.05	7-300	AB	2.0	20				33	895.00	
	Ω III 440hc	B	2	No	150	113	No	220	350		0.05	7-300	AB	2.0	20				38	1195.00	
	FV 300hc	B/H	2	No	115	113	No	150	225		0.04	5-100	AB	2.2	1M				33	1395.00	
	FV 500hc	B/H	2	No	115	113	No	250	350		0.04	5-100	AB	2.2	1M				38	1695.00	
AUDIO CENTRON	RMA 1600	B	2	Yes	30	1V	No	275	400	800	0.02	20-20	AB		20				45	850.00	
	RM 800	B	2	Yes	30	1V	No	120	200	400	0.02	20-20	AB		20				27	700.00	
	RMA 250	B	2	No	15	775	No	75	125	250	0.02	20-20	AB		10				21	500.00	
AUDIO DESIGN ASSOCIATES	PT-125	B	2	No	13	500	Yes	50	75		0.02	20-20	A/AB		50					1199.00	
	PF-200	B	2	No	12	1.2V	No	60	110		0.07	20-20	AB						32	1499.00	Operates into 0.5-ohm load.
	PF-250	B	2	No	25	500	No	100	180	300	0.02	20-20	A/AB		50					1699.00	
	PBA-50	B	2	No	10	500	Var.	50	80		0.02	20-200 Hz	AB						12	2099.00	Amp/crossover for subwoofers.
	PBA-150	B	2	No	10	500	Var.	200	325		0.06	20-200 Hz	AB						32	2299.00	As above.
	BPA-500	B	2	No	25	500	No	250	500		0.02	20-200 Hz	A/AB		50					2199.00	THX bass amp.
	MPA-6	B	6	No	9	500	Yes	†	††		0.09	20-20	AB		10					1699.00	Bass channel with parametric EQ. †40 watts x 5 and 90 watts x 1. ††85 watts x 5 and 180 watts x 1.
	MPA-5	B	5	No	9	500	Yes	40	90		0.09	20-20	AB		10					1599.00	
	MPA-500	B	5	No	25	500	No	200	400		0.02	20-20	A/AB		50					5999.00	Separate power supply.
	PTM-6150	B	6	No				150	250		0.006	20-20	A/AB		47				62	1999.00	THX certified.
	MRA-808(RO)	I	16	No	10		No	40	60		0.03	20-20	AB						52	5800.00	For multi-room System 8000; eight stereo amp modules.
	CR-8A(RO)	I	3	No			No	25	40		0.02	20-20	AB						13	1999.00	For multi-room System Omega; without front-panel controls, Model CR-A, $1550.00.
	Delta-650	I	3	Yes	10	900	Yes	44	60		.0025	20-20			10				19	1199.00	
AUDIO ELECTRONICS SUPPLY	SE I	B/T	2			900		7	7				†		150					1295.00	†Single-ended Class A. 300B triodes.
	SE II	B	2			750		20	20				†		23					899.00	
AUDIO INNOVATIONS	S500	I/T	2	No				25			0.15	30-20	A		100					1600.00	Low-feedback design; auto bias; 4-, 8-, and 16-ohm taps.
	S700	I/T	2	No				25			0.15	15-75	A		50					1500.00	4- and 8-ohm taps.
	S800	B/T	2	No				25			0.1	20-90	A							1400.00	As above.
	S1000	B/T	1	No				50			0.1	16-100	A		220					2700.00 Pair	As above.
	S1000 SE	B/T	1	No				50			0.1	16-100	A							4250.00 Pair	
	First Audio	B/T	2	No				7.5					A							2500.00	Triode tubes; zero feedback.
	Second Audio	B/T	1	No				15					A							5000.00 Pair	As above.
AUDIOLAB	8000A MkII	I	2	No		100	No	60	100		0.05	1-65	AB		50	81	2.0	Yes	19	850.00	
	8000P MkII	B	2	No		100	No	100	175		0.05	3-75	AB		50				21	1195.00	
	8000M	B	1	No		100	No	125	200		0.05	4-75	AB		50				21	1195.00 Each	

THE BRYSTON ST SERIES AMPLIFIERS

Listen Past the Equipment and Experience the Music as Intended

Once in a while an idea comes along which represents a significant step forward in advancing the current state-of-the-art. We feel our new ST Series amplifiers exemplify this unique distinction.

A new approach to low-noise, low distortion signal-path has produced a line of amplifiers which is actually quieter and more transparent than any source material currently available.

Bryston ST amplifiers, from the top: 8B ST 4 channel 120 wpc, 5B ST 3 channel 120 wpc, 4B ST 250 wpc stereo, 7B ST 500 watts mono. Not shown is the 3B ST 120 wpc stereo.

20 YEAR WARRANTY

Music for a Generation

The Bryston ST innovation: our ultra-linear "input buffer-with-gain" substantially lowers the distortion and inherent noise floor — *hearing is believing.*

Completely separate power supplies for each channel eliminate any crosstalk to ensure firm focus and completely accurate imaging of musical instruments.

Switchable gold plated RCA unbalanced and XLR-1/4 inch balanced inputs, with equal gain, allows flexibility for multi-channel system configurations.

Bryston Ltd, P.O. Box 2170, 677 Neal Drive, Peterborough, Ontario, Canada K9J 7Y4 Tel: (705) 742-5325 Fax: (705) 742-0882

BRYSTON

CIRCLE NO. 28 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode, Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re. 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs	Price, $	Notes
AUDIO MATIÈRE	Accordance	B/T	2	No								10-70	A	10					44	3975.00	
	Equilibre	B/T	2	No								10-85	A	10					85	8475.00	
	Majuscule	I/T	2	No								10-70	A	10					46	5375.00	
AUDIO NOTE	Neiro PSE	B/T	2	No				7					A		100					19,300.	Single-ended 2A3.
	Neiro-S/PSE	B/T	2	No				7					A		100					22,700.	
	Shinri-S/SE	B/T	2	No				12					A		100					35,500.	
	Kassai-S/PSE	B/T	2	No				20					A		100					52,600.	
	Kageki-PSE	B/T	2	No				7					A		100					77,300.	
	Ongaku	I/T		No				27					A		100					89,200.	
	Kegon-PSE	B/T	2	No				20					A		100					123,400.	
	Gaku-On PSE	B/T	1	No				55					A		100					252,000. Pair	Single-ended GE211.
	Ankoru	B/T	1	No				80					A		100					25,000. Pair	Single-ended 845.
	P-1 SE	B/T	2	No				10					A		100					1995.00	Single ended.
	P-2 SE	B/T	2	No				17					A		100					2895.00	As above.
	P-3 SE	B/T	2	No				8					A		100					3995.00	Single-ended 300B.
	P-4 SE	B/T	1	No				17					A		100					7895.00 Pair	As above.
	Compact Stereo 300B	B/T	2	No				8					A		100					2695.00	As above.
	Compact 300B	B/T	1	No				8					A		100					3895.00 Pair	As above.
	Compact PSE	B/T	1	No				17					A		100					6995.00 Pair	As above.
	Oto Phono PSE	I/T	2	No				10					A		100					2995.00	Single ended.
	Soro Phono PSE	I/T	2	No				17					A		100					3995.00	As above.
	Meishu Phono SE	I/T	2	No				8					A		100					6195.00	As above.
	Oto Line PSE	I/T	2	No				10					A		100					2395.00	As above.
	Soro Line PSE	I/T	2	No				17					A		100					3395.00	As above.
	Meishu-Line SE	I/T	2	No				8					A		100					5295.00	As above.
AUDIOPRISM	Debut	B/T	2	No		900	No	35	35		0.5	20-17	AB	1.09	150				52	1795.00	Optional transformer cover, $99.95.
	Mana	B/T	1	No		1V	No	85	85		0.5	20-20	AB	1.0	150				120	4500.00 Pair	
AUDIO RESEARCH	VT150	B/T	1	Yes	17	2.3V	No	130	130		1	12-80	AB		200				62	6495.00 Each	Unity-coupled; with front-panel assembly and a.c. and bias meters, VT150SE, $7995.00 each.
	VT130	B/T	2	Yes	17	1.2V	No	110	110		1	15-80	AB		200				69	5495.00	Partially cathode-coupled; "SE" version (see above), $7495.00.
	VTM120	B/T	1	No	15	1.05V	No	110	110		1	15-80	AB		100				33	2495.00 Each	"SE" version, $2995.00 each.
	VT60	B/T	2	No	7	1.05V	No	50	50		1	15-40	AB		100				33	2495.00	"SE" version, $2995.00.
	D200	B	2	Yes	50	1.9V	No	110	200		0.5	0-150	AB		†				33	2995.00	†Unbalanced, 150 kilohms; balanced, 300 kilohms.
	D300	B	2	Yes	50	1.9V	No	160	300		0.5	0-150	AB		†				48	3995.00	
	D400 MKII	B	2	Yes	50	1.9V	Var.	200	400		0.5	0.01-160	AB		57				73	5995.00	
	SDA1	B	4	Yes	50	1.5V	No	100	150	300	0.5	0-150	AB		†				37	3995.00	
AUDIOSOURCE	Amp One	B	2	No		800	No	80		200	0.04	20-20	AB	2	†				14	349.95	†Line, 30 kilohms; CD, 50 kilohms.
AUDIRE	Parlando	B	2	Yes	50	1.4V	No	100	200		0.02	2-50	A		51				85	3741.00	
	Otez	B	2	Yes	50	1.5V	No	250	500		0.03	2-50	AB		51				85	3569.00	
	Tenendo	B	2	Yes	50	1.5V	No	200	400		0.05	5-50	AB		51				50	2154.00	
	Forte	B	2	Yes	50	1.4V	No	125	250		0.05	2-50	AB		51				45	1360.00	Bipolar; MOS-FET version, $1467.00.
	Crescendo	B	2	Yes	45	1.3V	No	75	130		0.05	2-50	AB		51				28	760.00	Bipolar; MOS-FET version, $865.00.
AYRE	V-3	B	2	Yes		775	No	100	200			20-20	AB		10				61	3450.00	Inductor-input power supply; zero feedback.
BALANCED AUDIO TECHNOLOGY	Vk-60	B/T	2	Yes		750	No	60	60	120	0.7	8-100	A/AB		200				85	4495.00	Triode; auto bias; zero feedback.
BEL	1001 MKII	B	2	No		1V	No	50	100	200		5-200	A	0	27				31	2995.00	Balanced output.
BEL CANTO DESIGN	Orfeo Monoblock 30	B/T	1	Yes		1.5V	No	30	30		0.1	20-20	†	0	100				70	7590.00 Pair	†Single-ended Class A.
	Orfeo 30.5	I	2	No		300	No	28	28		0.1	20-20	†	0	100				75	4690.00	†As above.
	Celio	I	2	Yes		1V	No	50	50	100†	0.1	10-20	A/AB	0	100				68	2990.00	†Parallel operation.
B•I•C AMERICA	SWA 100	†	1	No		77	No	70	100		0.7	20-70 Hz	AB	2	20			No	15	399.50 Each	†Mono subwoofer amp with crossover, fixed EQ, and volume control.
B & K COMPONENTS	ST120	B	2	Yes	14	900	No	60	80		0.09	5-45	AB	1.4	24					498.00	
	ST1400	B	2	Yes	14	1.2V	No	105	150		0.09	5-45	AB	1.4	24					648.00	
	ST1400M	B	1	Yes	14	1.4V	No	150	200		0.09	5-45	AB	1.5	24					648.00 Each	
	ST2020	B	2	Yes	14	1.4V	No	150	200		0.09	5-45	AB	1.5	24					798.00	
	ST3030	B	2	Yes	14	1.7V	No	200	300		0.09	5-45	AB	1.1	24					898.00	
	EX4420	B	2	Yes	14	1.7V	No	200	350		0.09	1-45	AB	1.4	24					998.00	
	EX4420M	B	1	Yes	14	1.7V	No	200	400		0.09	1-45	AB	1.4	24					1248.00 Each	
	AV2500	B	5	No	14	775		60	80		0.09	5-45		1.4	33					798.00	Bridgeable.
	AV5000	B	5	No	14	1.2V	No	†	150		0.09	5-45	AB	1.4	24					998.00	†105 watts x 3 and 60 watts x 2.
	AV6000	B	6	No	14	1.2V	No	105	150		0.09	5-45	AB	1.4	24					1298.00	
	ST1430	B	3	No	14	1V	No	105	150		0.09	5-45	AB	1.4	24					798.00	
	TX4430	B	3	No	14	1.4V	No	200	300		0.09	5-45	AB	1.2	24					1498.00	THX certification pending.

The End of Pretend!

Announcing the first *actual theater* amplifier available for *your home theater!*

The Cinepro 600x

What is the difference between consumer amplifiers and a real professional amplifier? Professional amplifiers are designed to play to hundreds of people in a theater setting. As such, they must be built very ruggedly, be able to play 24 hours a day, and must have extremely low noise and distortion. When used in a home environment, this "overbuilding" results in effortless and explosive dynamics, crystal clear dialogue reproduction, and rich sonorous musical sound—not to mention near perfect reliability.

Is the Cinepro 600x identical to its professional sibling? Yes, and no (sorry). We took a THX-pro certified proven design, with over 5,000 units in daily operation in some of the most prestigious (and best sounding) theaters around the world, and optimized the circuit for use in the home. We improved the signal-to-noise ratio, reduced distortion, and eliminated the fan noise. Then we added an attractive 5/16" milled aluminum front panel, and a friendly user manual that the home consumer can easily follow.

Will it plug into my existing system? Yes. The Cinepro 600x features both RCA unbalanced, and professional XLR balanced input connectors. The speaker jacks are standard five-way binding posts. Hookup is a snap.

I have a Pro Logic receiver, can I upgrade? Yes. If you have front line level output RCA jacks, you're set. If you only have speaker outputs, order the 3-channel *Power Up* speaker-line level adaptor from Cinepro for just $59.00.

How will it sound? Some of the top Audiophile engineers in the country contributed to the "sonic tweeking" of the Cinepro 600x. We added custom audiophile components like Kimber and Wima capacitors, and Dale metal film resistors. We sonically compared this amplifier to some very high-end units costing up to 10 times as much, and in many ways, the Cinepro is equal to or better sounding.

Can I use it for 2-channel stereo? Absolutely, and with our 30-day no risk, money-back guarantee, we invite you to compare it to *any* amplifier…even those costing many times more.

HIGH CURRENT OUTPUT STAGE *with 12 Motorola 250 watt transistors.*

How about for center channel? On the rear panel, a simple switch converts the amplifier to an awesome 600 watt center channel monoblock.

30-day, no hassle return.
Try it. If not absolutely thrilled, just return it within 30 days for a full purchase price refund.
WARRANTY: 3 years parts & labor.

SPECIFICATIONS:
POWER (both channels driven at rated distortion)
400 watts/ch. @ 2ohms 300 watts/ch. @ 4ohms
250 watts/ch. @ 6ohms 200 watts/ch. @ 8ohms
Mono (center channel mode) 600 watts @ 8ohms
DISTORTION: At rated power 20-20KHz <.15%
SIGNAL-TO-NOISE RATIO: Greater than 105dB
FREQ RESPONSE: 3-75KHz +/- 3dB @ 1 watt
INPUTS: RCA, Phone Plug, XLR-Balanced
WEIGHT: 36.2lbs **DIM:** 18"W x 5.75"H x 12.25"D

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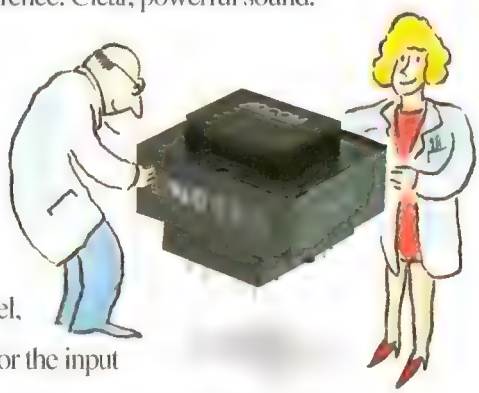
CIRCLE NO. 39 ON READER SERVICE CARD

1. Enough power to rock a city block.

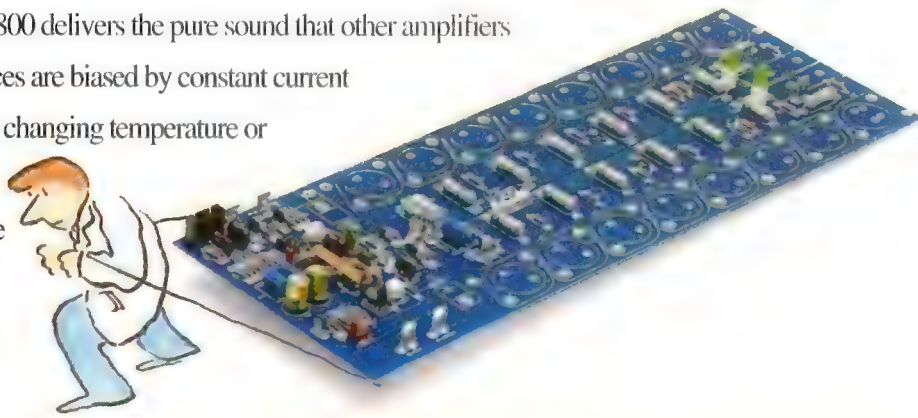
Great sound takes a lot of power. That's why Adcom's GFA-5800 power amplifier is built around an enormous toroidal transformer. The kind that makes most high-end stereo buffs listen and take notice. It has the highest power-to-weight/space ratio of any transformer design on the market. And because it is designed with totally separate secondary windings and independent ground connections, each channel is completely isolated from crosstalk and AC line interference. Clear, powerful sound. The kind your neighbors love to hear.



2. Front end power. In addition to the GFA-5800's main toroidal transformer, two separate "front end" transformers are also used. These additional devices isolate the front end input stages from the main output section. And by using two transformers, one for the left channel and one for the right channel, any peak demands from the output stages will not decrease the operating voltages for the input sections. This design also contributes to ideal separation at the inputs for better soundstaging and more precise imaging.

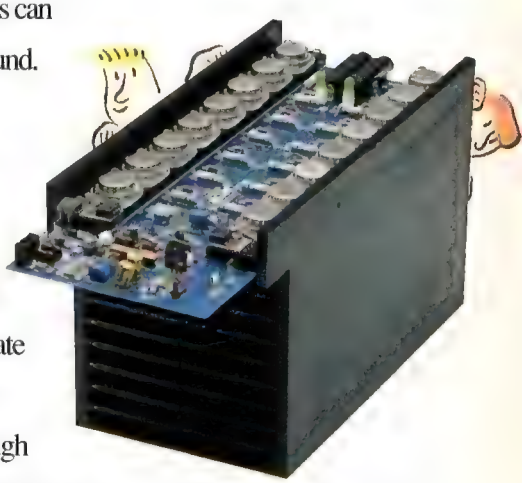
3. Huge power supplies. Adcom's GFA-5800 power amplifier does something that most amps only dream of. It has exceptionally large capacitors, (over 100,000 microfarads of total filter capacitance), that are able to store large amounts of DC current for supply to the speakers. This large storage capacity means that the amp won't be starved for power when you're driving low impedance speaker systems. Now your speakers and your music sound the way you expect them to, all the time.

4. Circuitry that's in a class by itself. The GFA-5800's glass epoxy circuit board is a testament to simplicity of organization and outstanding sound. Using single-ended Class "A" circuitry in the front end, Adcom's GFA-5800 delivers the pure sound that other amplifiers only talk about. And because the gain devices are biased by constant current sources, they won't change their bias under changing temperature or dynamic conditions. All devices are precision matched for flawless performance and negligible distortion, producing a high damping factor and higher output currents.



5. Transistors that sound like tubes.

All transistors in the signal path of the Adcom GFA-5800 are 100% International Rectifier Hexfets. Hexfet circuits are reference grade, hybrid MOSFET transistors. These innovative circuits surpass conventional MOSFET technology, providing superior performance, consistency and reliability. Hexfet circuitry produces all the punch and muscle of bipolar devices with the sweeter sound of tube amps. The use of Hexfet circuits creates an efficient board with direct gain paths. The GFA-5800 only has three gain stages while comparable amps can have five stages or more. The shorter the path of power resistance, the better the sound.

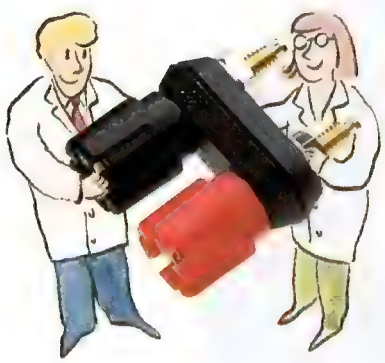


6. Cool running heat sinks.

Making a reference class amplifier that delivers superior sound under all conditions is one thing. Making sure it runs cool enough so it won't overheat is another. With Adcom's GFA-5800 you get both. Because of it's oversized toroidal transformer, front end transformers and MOSFET circuits it requires an active cooling system to dissipate the heat that all superior power amplifiers create. By combining a state-of-the-art heat sink design with a microsized cooling fan, the GFA-5800 can blow air through a tunnel in the heat sink and dissipate up to 1500 watts on a continuous basis. This way your hottest tunes can stay cool.

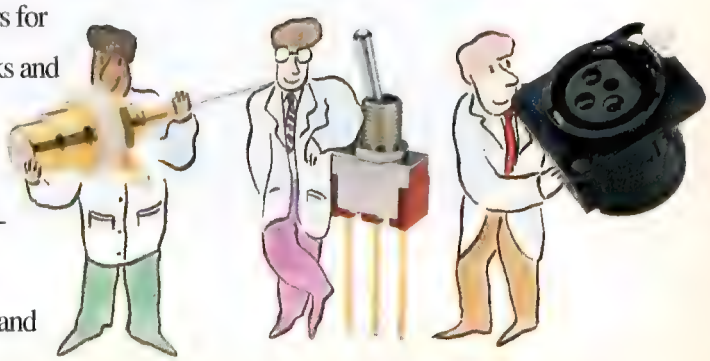
7. No hassle speaker hook ups.

The GFA-5800 comes with versatile binding posts for easy speaker hook-ups. Accepting either standard stripped or "tinned" wires, single or dual banana plugs or spade lug connectors, the GFA-5800 is a great match for any system. And since it can drive virtually any speaker system, regardless of its impedance, even the most demanding speakers will sing beautiful music. Additionally, the GFA-5800 also comes equipped with two sets of binding posts for each channel. These extra binding posts allow the GFA-5800 to accommodate speaker systems that have "bi-wire" capabilities for extra output compatability.



8. Great sound from the outside in.

Adcom makes sure that the sound created by your other components is flawlessly transferred to the GFA-5800's balanced power and optimum circuit technology. The GFA-5800 is equipped with two types of input connectors for complete compatability, "Tiffany style", gold-plated RCA jacks and XLR jacks. The GFA-5800's professional grade three pin XLR jacks provide both positive, negative and shield properties. The result is a balanced line connection between the GFA-5800 and your other components. This connection is almost immune to electromagnetic and radio frequency interferences and provides a great reduction in "common mode noise".



9. More quality than you bargained for.

Dollar-for-dollar the Adcom GFA-5800 out-performs any power amplifier on the market. Its dependable technology and efficient use of the highest quality parts makes it one of the most sought after audiophile products in recent years. And because it's an Adcom component it will benefit from a high resale value and an outstanding dealer service network. After you hear the GFA-5800 you'll agree that it's an incredible value in high end audio.

10. Make sure it's an Adcom.

The most important detail to look for before you buy your next amplifier is the Adcom name. Adcom audio components are designed to be second to none. It's this driving passion for accurate, musical sound and performance that has made Adcom components sought after by the discriminating audiophile. Through its combination of technology and innovative engineering techniques, the Adcom GFA-5800 is quite possibly, the best amplifier you may ever hear. From its toroidal transformer and giant capacitors to its revolutionary heat sink assembly and reference grade Hexfet circuitry, the Adcom GFA-5800 was built to be the best amplifier money can buy. Listen to all the details the GFA-5800 has to offer at your Adcom dealer today. We're sure you'll agree that the GFA-5800 is truly a sound investment.

CIRCLE NO. 6 ON READER SERVICE CARD

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode: Avg. Watts/Channel Into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB; "A"-Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
CODA TECHNOLOGIES (Continued)	Stage	B	2	Yes	50	1.8V	No	200	400	800	0.1	5-100	A/AB	1.5	50				45	1750.00	
	4.3.2	B	4	No	50	1.3V	No	100	200	400	0.1	5-100	A/AB	1.5	50				45	1750.00	
	System 200	B	1	Yes	50	1.8V	Var.	200	400	800	0.1	0-100	A	0.5	100				185	12,500. Pair	Shared voltage-gain chassis.
COFFIN ELECTRIC	A2	B	2	No	125	1V	No	80	160		0.25	0-100	A/AB	0	20				36	2200.00	
	M2	B	1	Opt.	125	1V	No	80	160		0.25	0-100	A/AB	0	20				26	1750.00 Each	
	M4	B	1	Yes	200	1V	No	150	300		0.1	0-150	A/AB	0	20				40	2800.00 Each	Dual differential signal path.
CONRAD-JOHNSON	MF2100	B	2	No			No	100			1	20-20	AB		100				34	1495.00	
	MF2200	B	2	No			No	200			1	20-20	AB		100				46	1995.00	
	MF2300-A	B	2	No			No	250			1	20-20	AB		100				55	2995.00	
	Premier Eleven-A	B/T	2	No			No	70	70		1	30-15	AB		100				54	3495.00	
	Premier Twelve	B/T	1	No			No	140	140		1	30-15	AB		100				51	3495.00 Each	
	Premier Eight-A	B/T	1	No			No	275	275		1	30-15	AB		100				90	7995.00 Each	
	MVSS	B/T	2	No			No	45	45		1	30-15	AB		100				39	1995.00	Available wired for triode operation.
CONVERGENT AUDIO TECHNOLOGY	JL1	B/T	1	No			No	100	100		0.1	7-35	A	0	100				380 Pair		Triode output; dampened chassis.
COUNTERPOINT	Natural Progression Mono	B/H	1	Yes		92	No	150	300		0.5	20-20	AB	3	†				170 Pair	8995.00 Pair	†Unbalanced, 100 kilohms; balanced, 50 kilohms.
	NPS 400	B/H	2	Yes		92	No	200	400	320	0.5	20-20	AB	3	100				65	2995.00	
	NPS 200	B/H	2	Yes		92	No	100	200	650	0.5	20-20	AB	3	100				50	4395.00	
	NPS 100	H	2	Yes				70	100		0.5	20-20	AB	3	100				38	1995.00	
	Solid 1	B	2	Opt.		92	No	120	200		0.2	20-20	AB	3	†				28	1295.00	THX version available.
	Solid 1M	B	1	Opt.		92	No	120	240		0.2	20-20	AB	3	†				17	895.00 Each	As above.
	Solid 2	B	2	Opt.		92	No	200	400		0.2	20-20	AB	3	†				67	1995.00	As above.
CREDO	PMP 154	B	2	No	150	1V	No	150	280		0.001	5-150	AB	1.4	47				44	3400.00	
	PMP 303	B	2	No	150	1V	No	30	60		0.001	5-200	A	1.0	47				44	3400.00	
	PMP 102	B	2	No	150	1V	No	100	200		0.001	5-200	A	1.0	47				66	4362.00	
	PMP 252	B	2	No	150	1V	No	250	450		0.001	5-200	AB	1.4	47				66	5200.00	
	IMP 702	I	2	No	100	150	No	100	100		0.02	10-180	AB	1.5	47				20	999.00	
	IMP 703(RI)	I	2	No	100	150	No	180	180		0.02	10-180	AB	1.5	47	80	1.5	Yes	20	1198.00	
CREEK	A42	B	2	No			No	50	75		0.03	20-20							12	595.00	Bridges to 150 watts with Creek P42M preamp and PBM-42 bridging module.
	4240	I	2	No			No	40			0.01	20-20							10	595.00	Preamp out/main in jacks; optional phono boards ($50.00 for MM, $95.00 for MC).
CROWN	Studio Reference 1	B	2	Yes		Var.	No	780†	1.16k†	2.2k†	0.02	20-20	††		10				57		†Max. average 1-kHz power at 0.02% THD. ††Grounded bridge. Damping, greater than 20,000; S/N, greater than 120 dB.
	Studio Reference 2	B	2	Yes		Var.	No	355†	555†	1.1k†	0.02	20-20	††		10				56		As above.
	PS-200	B	2	Opt.	12	1.3V	No	95‡	135‡	280‡	0.001	20-20	††		30				25	1199.00	‡FTC (5 minutes). Damping, greater than 400; S/N, greater than 112 dB.
	PS-400	B	2	Opt.	16	1.76V	No	165‡	260‡	520‡	0.001	20-20	††		30				55	1399.00	As above.
	Com-Tech 200	B	2	Yes	17	Var.	No	100‡	125‡	250‡	0.1	20-20	††		20				29	875.00	Damping, greater than 1000; S/N, greater than 105 dB.
	Com-Tech 400	B	2	Yes	17	Var.	No	205‡	200‡	405‡	0.1	20-20	††		20				32	1150.00	As above.
	Com-Tech 800	B	2	Yes	17	Var.	No	290‡	455‡	905‡	0.1	20-20	††		20				47	1650.00	As above.
	Com-Tech 1600	B	2	Yes	17	Var.	No	510‡	†	†	0.1	20-20	††		20				58	2150.00	†Max. average 1-kHz power at 0.1% THD; 4 ohms, 870 watts; bridged mode, 8 ohms, 1745 watts. Damping and S/N as above.
CURCIO AUDIO ENGINEERING	MS7•P	B/T	2	No	13	150	No	35	35		0.33	20-20	AB1	3	475				40	1100.00	Kit, $375.00.
	M3•M3P	B/T	1	No	13	150	No	60	60		0.27	20-20	AB1	3	475				30	1600.00 Pair	Kit, $550.00 per pair.
DANA AUDIO	SE-I	B	1	No	8	100		15	10		0.1	10-30	A	0	100				20	599.00 Each	Single-ended.
DB SYSTEMS	DB-6A	B	2	No	15	1V	No	40	70		0.003	20-20	AB	3	48				18	795.00	Three-times power-supply capacitance optional.
	DB-6AM	B	1	No	30	1V	No	140	225		0.008	20-20	AB	3	48				18	795.00 Each	Per pair, $1550.00.
	DB-9	†	2	No	13		No				0.005				50				2	160.00	†Headphone amp.
DEMETER AMPLIFICATION	VT275HF	T	2	Opt.		500	No	75	75	75	0.065	20-20	AB		100				40	1895.00	
DENON	PMA-525R	I	2	No		150	No	50			0.05	20-20	AB		30	86	2.5	No	14	400.00	
	PMA-915(RI)	I	2	No		150	No	80	130		0.007	20-20	AB		47	94	2.5	Yes	18	600.00	
	PMA-1315(RI)	I	2	No		150	No	115	200		0.004	20-20	AB		47	94	2.5	Yes	24	850.00	
(Continued)	PMA-S1	I	2	Yes		150	No	50	100		0.007	20-20		3	47	91	2.5	No	55	5200.00	

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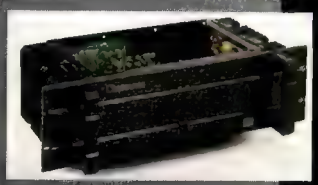
VALUE: $1,500

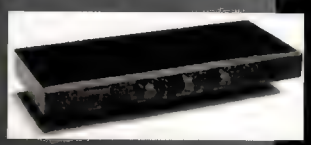
Featuring a Quasi Three Way Crossover Network topology for smoother power response and a more stable vertical soundstage.



THE BRYSTON 3B ST SERIES AMPLIFIER

A substantial step forward in the art and science of audio amplification. Incorporates the use of gain stage topology which yields a substantially lower noise floor.

VALUE: $1,495



THE BRYSTON BP-5 PREAMPLIFIER

Combines function with complete musical accuracy. Duplicates the original recording experience, without distortion or coloration. Features three high level inputs & one phono input.

VALUE: $895

HOW TO ENTER: Complete entry form and send to: "Sound 96" Sweepstakes, c/o Audio, Promotion Dept., 45 fl., room 5132B, 1633 Broadway, New York, N.Y. 10019. All entries must be received by November 2, 1995.

Please enter me in the "Directory '96" Sweepstakes

NAME

ADDRESS

CITY/STATE/ZIP

DAYTIME PHONE

OFFICIAL SWEEPSTAKES RULES

No purchase necessary. On an official entry form or a 8 1/2" by 11' piece of paper, print your name, address, zip code, and daytime phone number. No mechanical reproduction of official entry form will be accepted. Enter as often as you wish, but mail each entry separately. Mail to address printed above. Entries must be received by November 2,1995. All entries become the property of Audio Magazine, which reserves the right to reprint the name of the winner for publicity purposes. The winner will be selected on or about November 23, 1995,in a random drawing from all entries received. Drawing will be conducted under the supervision of Audio Magazine, whose decision will be final. Prize: An Audiophile sound system. Prize elements include: An Energy Connoisseur Series C8 speaker system. Approximate retail value: $1,500 per pair. Bryston 3B ST Amplifier. Approximate retail value: $1,495. Bryston BP-5 Preamplifier. Approximate retail value: $895. Winner will be notified by mail and may be required to sign an affidavit of eligibility and release of liability. If under age 18, a parent or guardian must sign. Failure to return the affidavit within 10 days will result in an alternate winner being selected. Odds of winning will depend on the number of entries received. Prize is not transferable and there is no substitute for the prize. The contest is open to legal residents of the continental United States and Canada, except the Province of Quebec. Employees of Hachette Filipacchi Magazines, Energy Loudspeakers, Bryston, their families, affiliates, or advertising and promotion agencies are not eligible. Void where prohibited or restricted by law. For the winner's name, send a self-addressed stamped envelope to: Winner Name, Directory '95 Sweepstakes, Audio Magazine, Promotion Dept., 45 fl., room 5132B, 1633 Broadway, New York, NY 10019.

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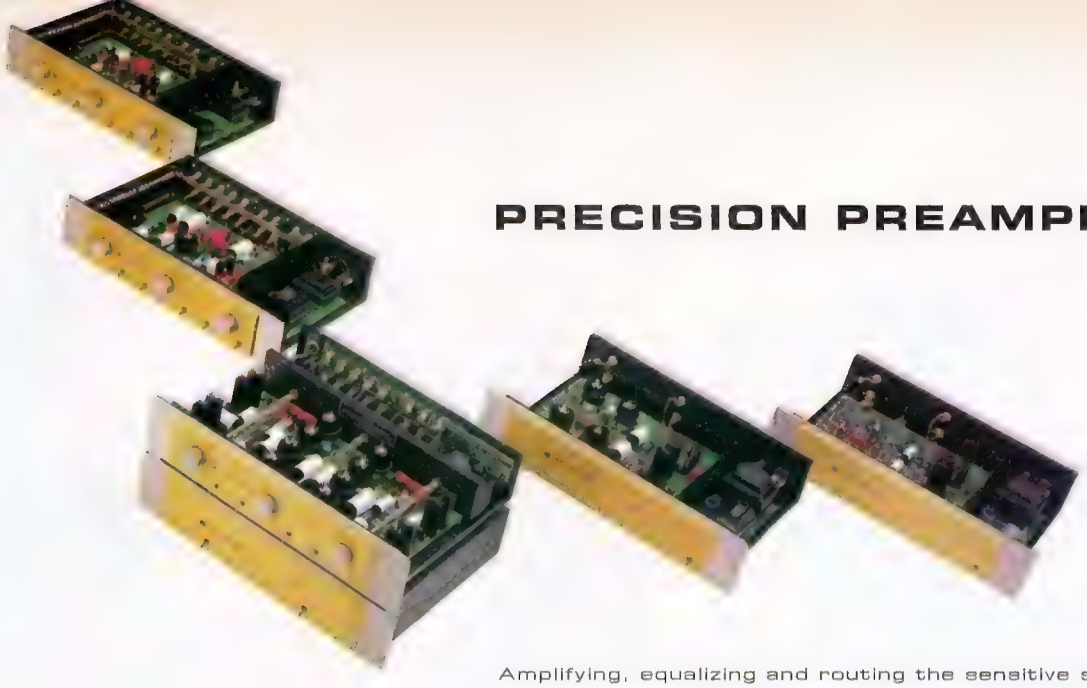
AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode; Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" wtd, re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
DENON (Continued)	AVC-2800(RI)	I	5	No		150	No	†			0.05	20-20	AB		47	76	2.5	No	30	950.00	Surround amp with Dolby Pro Logic (see also "Surround Processors"). †Front, 85 watts x 2; rear, 25 watts x 2; center, 85 watts x 1.
	AVC-3030(RI)	I	5	No		150		†			0.03 (F) 0.05 (R) 0.03 (C)	20-20	††		47	76	2.5	No		1350.00	Surround amp with Dolby Pro Logic; DSP for surround and ambience modes (see also "Surround Processors"); two remotes. †Front, 110 watts x 2; rear, 35 watts x 2; center, 110 watts x 1. ††Optical Class A.
	POA-S1	B	1	Yes		1V	No	250	500		0.05	20-20			47				198	20,000. Each	
	POA-5000BK	B	6	No				†		††	0.02	20-20	†††		47					1700.00	Three-, four-, five-, or six-channel operation. †Front, 100 watts x 2; rear, 50 watts x 2; center, 50 watts x 2. ††100 watts x 2, 200 watts x 1. †††Optical Class A.
	POA-2800	B	2	No				200	300		0.01	20-20	†		25					900.00	Switching for two pairs of speakers; THX certified. †Super Optical Class A.
	POA-800	B	2	No				50		120	0.05	10-50			25					375.00	THX certified.
	POA-510	B	2	Yes		150	No	150	300		0.002	20-20	AB	3	47				35	1300.00	
	POA-8200	B	2	No		150	No	120	200		0.008		AB	3						1000.00	As above.
	POA-8300	B	3	No		150	No	120	200		0.008		AB	3						1500.00	As above.
DGX AUDIO	DDA-1	I	2	No		300	No	100	140		0.025	20-20	AB	2	47			No	29	1995.00	Built-in D/A converter; processing for loudspeaker correction (see also "Signal Processors"); includes two DDL-1 speakers.
DPA DIGITAL	DPA 200S	B	2	No		250	No	55	90	200	0.005	10-28	A		22				12	1395.00	
	Renaissance	I	2	No		250		30			0.005	20-20	†				2	No		1149.00	†Compound A.
DUSON	A10	B	2	No	25	500		110						2						3450.00	
	B100	B	2	No	20	500		100						2						2260.00	
	PA100	I	2	No	10	150		100						2	47			No		2800.00	
	PA75	I	2	No	10	150		75						2	47			No		2300.00	
	PA50	I	2	No	10	150		50						2	47			No		1275.00	
DYNACO	Stereo-160	B/T	2	No	30	300	No	75	75		0.05	14-65	AB	1.4	50				41	2199.00	
	Stereo-80	B/T	2	No	30	300	No	40	40		0.05	17-75	AB	1.4	50				39	1699.00	Selectable triode/pentode operation; adjustable bias.
	Stereo-400 Series II	B	2	No				200	300	600		10-100	AB	1.2	50				27	999.00	Operates into 1 ohm.
	Stereo-200	B	2	No				100	150		0.02	10-100	AB	1.5	100				21	595.00	
	Stereo-100	B	2	No				70	105		0.02	10-100	AB	1.5	100				18	425.00	
DYNAUDIO	Arbiter	B	1	Yes	100		No	700	1150		0.001	0.3-300	A						300	80,000. Each	Battery powered; mains power, ±115 V.
EAGLE	Eagle 4	B	2	Opt.	18	1V	No	110	195		.0025	0-120	AB	1.1	100				30	1895.00	Optional heat-sinks.
	Eagle 10	B	1	Opt.	40	1V	No	350	540		.0025	0-120	AB	1.1	100				30	1995.00 Each	As above.
	Eagle 11	B	1	Opt.	18	1V	No	120	210		.0025	0-120	AB	1.1	100				30	1995.00 Each	As above; operates into 1 ohm.
EDGE ELECTRONICS	M1	B	2	No	100	200	No	150	250		0.001	3-100	AB	1.5	30				32	682.00	
	M2	B	2	No	100	200	No	200	380		0.001	3-100	AB	1.5	30				38	787.00	
	M1+	B	2	No	100	200	No	250	450		0.001	3-100	AB	1.5	30				39	892.00	
	M2+	B	2	No	100	200	No	300	500		0.001	3-100	AB	1.5	30				42	997.00	
	M4AV	B	4	No	100	200	No	75	125		0.001	3-100	AB	1.5	30				35	950.00	
	M4.5AV	B	4	No	100	200	No	150	250		0.001	3-100	AB	1.5	30				42	1150.00	
	M6	B	2	No	100	200	No	300	600		0.001	3-100	AB	1.5	30				75	2000.00	
	MAV	B	1	No	100	200	No	150	250		0.001	3-100	AB	1.5	30				27	472.00 Each	Center-channel amp.
	M1-I	I	2	No	100	200	No	150	250		0.01	3-100	AB	1.5	30				36	900.00	
ELECTRONIC VISIONARY SYSTEMS	M-150	B/H	1	Yes	40	85	No	150	250		0.05	20-20	AB		100					1500.00 Each	
ELITE	M-91	B	2	No			No	200			0.003	20-20	AB	1.8	50				60	1400.00	
	M-72	B	4	No			No	50		†		20-20							48	1000.00	†100 watts x 2.
ENSEMBLE	Corifeo	B/H	2	No		600	No	100	140		0.3	20-20	AB		22				29	5150.00	Electronic protection circuits.
ESSENCE	Standard	B	2	Opt.			No	200	300		0.01	5-100	A/AB		20				100	4850.00	
	Sapphire	B	2	Opt.			No	200	300		0.01	5-100	A/AB		20				110	6850.00	Mono version, $8750.00 per pair.
	Emerald	B	2	Opt.			No	200	300		0.01	5-100	A/AB		20				120	10,000.	
	Jasper	B	2	Opt.			No	200	300		0.005	5-100	A/AB		20				140	12,500.	Mono version, $16,850 per pair.
EXPERIENCE ELECTRONICS	PPP Mono Blocks	B/T	1	Yes		775	No	120	120		0.02	20-20	A						48	5000.00 Pair	
EXPOSURE	XX Super	I	2				No	55			0.01	20-20			10				19	1249.00	
	XV Super	I	2				No	55			0.01	20-20			10		3	Opt.	19	1449.00	
(Continued)	XVIII Super	B	2				No	70			0.01	20-20			100				19	1595.00	



PRECISION PREAMPLI*FLYING*.

Amplifying, equalizing and routing the sensitive signals produced from source components, is not a simple matter of performing electronic stunts. It takes precise control. The music must remain fluid and dynamic; the preamplifier must remain neutral and transparent. Sonic Frontiers takes flight with five proven designs, three line stages and two RIAA equalization phono stages. All five bring the discerning audiophile an unequivocal value in performance, parts quality and craftsmanship.

SFL-2 PREAMPLIFIER AND POWER SUPPLY

Class A Rated, Stereophile, April 1995, Vol.18 No.4

". the $3795 SFL-2 is a terrific bargain... [and]... represents a genuine advancement in preamp design."

Robert Harley & Russ Novak, Stereophile, November 1994, Vol.17 No.11

The SFL-2 is a 55-pound, two-chassis unit that is built around some truly innovative circuitry and features. Not only is the power supply housed in its own separate chassis, it offers a level of performance and regulation unseen at this price point. A few of the preamplification features include: fully balanced circuitry; zero feedback design; dual mono construction; all-tube processing; and a discrete attenuator volume control.

SFL-1 PREAMPLIFIER AND SFL-1 SIGNATURE PREAMPLIFIER

Class B Rated, Stereophile, April 1995, Vol.18 No.4

"Kudos is due Sonic Frontiers for offering the audiophile a line-level preamp competitive with any price-no-object unit I've heard to date.... Wake up, exalted residents of Class A Towers—the SFL-1 is knocking on the door!"

Dick Olsher, Stereophile, February 1993, Vol.16 No.2

The SFL-1 has been a favorite choice among audiophiles for the past four years. This unit makes use of an innovative hybrid tube/FET circuit that rivals many other units in substantially higher price categories; offering outstanding musical performance. The Signature version shares the same basic circuit topology but is built with higher quality and tighter tolerance electronic parts - including film capacitor power supply, better-grade MIT capacitors, Caddock and Vishay resistors, Kimber RCA jacks, a ceramic silver tube socket and a higher quality vacuum tube.

SFP-1 PHONO STAGE AND SFP-1 SIGNATURE PHONO STAGE

Class B Rated, Stereophile, April 1995, Vol.18 No.4

"I rank the SFP-1 as very high Class B, bordering on Class A."

Robert Harley, Stereophile, October 1993, Vol.16 No.10

For the audiophile who recognizes analog as the most revealing and musically satisfying signal source, the SFP-1 delivers the goods. The SFP-1 skillfully amplifies the delicate and low level signals that are produced from both MM and MC phono cartridges. These signals may then be accepted by a line level amplification component such as th SFL-1, SFL-1 Signature or the SFL-2. A Signature version of the SFP-1 is also available; like the SFL-1 Signature, the SFP-1 Signature is built around higher quality and tighter tolerance electronic parts.

Call, write or fax for more information on these products or for information on Sonic Frontiers' complete line of amplifiers and digital products.

The Sonic Frontiers preamplifiers - the SFL-1, the SFL-1 Signature and the SFL-2 Line Stages, with the SFP-1 Signature and the SFP-1 Phono Stages.

SONIC FRONTIERS
INCORPORATED

BREAKING THE SOUND BARRIER

For a dealer near you, or more information, contact Sonic Frontiers, Inc. at 2790 Brighton Road, Oakville, Ontario, Canada L6H 5T4 Tel (905) 829-3838 Fax (905) 829 3033

CIRCLE NO. 140 ON READER SERVICE CARD

How Not to Buy an Amplifier.

Spend a couple grand on an amplifier with an internal layout reminiscent of a bowl of spaghetti. Burn it in for at least six weeks (don't *even dream* of turning it off). Send it out to be tweaked (to improve definition and eliminate glare from all recordings). Install a line filter hoping to reduce that buzz in the right channel. Place an ad in the classifieds: "$800 or best offer." Start looking for the next rage in amplification.

There are lots of pretenders promising high-end performance at an affordable price. This amplifier delivers. Our audition policy guarantees it.*

220 watts per channel into 8 ohms • Class A/AB design • 100,000 microfarad of storage • zero negative feedback
D.C. coupled circuitry • 1400 watt toroidal transformer • balanced and single-ended inputs • biwire capability

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*Call 1-800-283-4644 for free 52 page color brochure.

CIRCLE NO. 99 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode Avg. Watts Channel Into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	PREAMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
EXPOSURE (Continued)	XVIII Mono Regulated	B	1				No	65			0.01	20-20			100				19	2395.00 Pair	
	IV Dual Regulated	B	2				No	80			0.01	20-20			100				42	3395.00	
	XVI Mono Regulated	B	1				No	110			0.01	20-20			100				62	6995.00 Pair	
FENTON AUDIO	Stereobate II	B	1	Yes	100	500	No	300	600		0.022	20-100	A/AB		50				95	2300.00 Pair	Water-cooled; optical isolation.
FM ACOUSTICS	Resolution Series 811	B	2	Yes	50	1.6V	No	440	750		0.008	1-60	A		40				110	57,500.	
	Resolution Series 611X	B	2	Yes	50	1.6V	No	250	425		0.008	1-60	A		40				16	36,000.	True balanced circuitry.
	Resolution Series 611	B	2	Yes	50	1.6V	No	250	420		0.008	1-60	A		40				60	34,000.	
	Resolution Series 411	B	2	Yes	20	1.6V	No	130	200		0.006	3-60	A		40				10	22,000.	As above.
	FM 800A	B	2	No	25	1.6V	No	400	600		0.007	5-60	A		5				66	17,250.	
	FM 600A	B	2	No	25	1.6V	No	250	350		0.008	5-60	A		5				44	12,880.	
	FM 300A	B	2	No	30	1.6V	No	100	150		0.009	5-60	A		5				30	9980.00	
FORTÉ	Four A	B	2	Yes	150		No	50	100		0.1	0-100	A		47					1790.00	
	Fifty-Five	B	2	Yes	150		No	100	200		0.1	0-100	A/AB		47					1390.00	
	Six A	B	2	Yes	150		No	200	350		0.1	0-100	A/AB		47					1790.00	
	FT1	B	5	No	100		No	†			0.1	20-20	AB		47					1790.00	†125 watts x 3 and 55 watts x 2.
FUCHS AUDIO TECHNOLOGIES	Son of Zeus	†	2	No	300	500	No	1	0.5		0.005	10-100	AB	1.0	100				10	595.00	†Tube headphone amp. Single-ended triode; output transformerless.
	Zeus	†	2	No	300	500	No	1	0.5		0.005	10-100	A	1.0	100				15	995.00	As above.
GEMINI SOUND PRODUCTS	Pvx-85	B	2	No				85			0.1	20-20							22	399.00	
	Pvx-125	B	2	No				125			0.1	20-20							24	499.00	
	Pvx-160	B	2	No				160			0.1	20-20							26	629.00	
GOLDEN TUBE AUDIO	SE-40	B/T	2	No		1.25V	No	38			5	20-22	A		100				45	980.00	Single-ended pentode tubes.
	SE-40M	B/T	1	No		1.25V	No		76		5	20-22	A		50				45	1960.00 Pair	As above.
	SE-60	B/T	2	No		1.25V	No	58			5	20-22	A		100				55	1580.00	As above.
	SE-60M	B/T	1	No		1.25V	No		116		5	20-22	A		50				55	3160.00 Pair	As above.
	PP-80	B/T	2	No		1V	No	80			0.1	20-30	AB		100				45	1180.00	
	PP-80M	B/T	1	No		1V	No		160		0.1	20-30	AB		50				45	2360.00 Pair	
	SE-300B	B/T	1	No		1.25V	No	9			1	10-25	A		50				33	2400.00 Pair	Single-ended triode tubes.
	SE-845	B/T	1	No		1.25V	No	25			0.1	20-22	A		50				60		As above
	SE-101	I/H	2	No		150	No	100			0.1	0-100			50	85	1.5	No	35	980.00	
GRYPHON AUDIO DESIGNS	Antileon	B	2	Yes			No	100				0-250	A						200	17,750.	
	Reference 1	B	1	Yes			No	150	200		0.01	10-350	A		10				200	35,000. Pair	
	S-100	B	2	Yes			No	100	200		0.05	2-350	AB		50				125	9600.00	
HAFLER	9505	B/T	2	Yes	150		No	250	375	750	0.1	0.15-300	AB		47				50	2200.00	
	Trans-Nova 9303	B/T	2	Yes	150	150	No	150	225	450	0.07	0.15-300	AB		47				36	1300.00	
	Trans-Nova P3000	B/T	2	Yes	100	1.2V	No	150	200	400	1	0.15-300	AB		47				21	799.00	
	Trans-Nova P1500	B/T	2	Yes	100	870	No	75	85	170	1	0.15-300	AB		47				19	549.00	
HARMAN KARDON	AVI 200(RI)	I	5	No	80	150	No	†			0.09	20-20	AB		22	74	2.5	No	27	599.00	†65 watts x 3 and 25 watts x 2. Dolby Pro Logic; 40-ampere peak current.
	PA 2100	B	2	No	120	800	No	65	65	130	0.09	10-100	AB		22				18	479.00	40-ampere peak current.
HARMONIC PRECISION	HP150	B	2	No				75	120		0.001	10-23	AB						23	895.00	
JADIS	JA-30	B/T	1	No		1V	No	30				20-20	A		100					7900.00 Pair	
	JA-80	B/T	1	No		775	No	60				20-20	A		100					12,900. Pair	
	JA-200	B/T	1	No		775	No	160				20-20	A		100					20,500. Pair	
	JA-500	B/T	1	No		775	No	400				15-35	AB		100					27,900. Pair	250 watts quasi Class A.
	JA-800	B/T	1	No		900	No	800				5-20			100					80,000. Pair	
	Defy 7	B/T	2	No		775	No	100				20-20	AB		100					7500.00	
	DA 8	B/T	2	No		500	No	80				10-28			100					4950.00	
	DA 5	B/T	2	No		400	No	40				10-20			100					2950.00	
	DA 30	I/T	2	No		320	No	30				20-17	A		100					4900.00	Deluxe version, $5700.00.
	DA 60	I/T	2	No		100	No	60				10-15	A		100					7500.00	Deluxe version, $8300.00.
	300 B	B/T																			Single-ended triode tubes.
JBL	S400 THX	B	2	No		100	No	200	200	400	0.02	20-20	AB	1.2	30				45	1750.00	Part of JBL Synthesis systems (see "Loudspeakers").
(Continued)	S650 THX	B	5	No	100	100	No	130	190		0.02	20-20	AB	1.2	30				85	2850.00	As above.

2

Bad news.

Adcom's GFA-555II is no longer made.

Good news.

Adcom's new GFA-5500 continues the legend.

The Adcom GFA-555II power amplifier has been legendary among audiophiles and serious music listeners. It set the standard for high end sound at reasonable cost, consistently being compared to amplifiers costing two and three times as much. Now, after years of evolutionary development, its successor is available.

The new GFA-5500 provides 200 watts-per-channel continuous at any frequency from 20 Hz to 20 kHz at 8 ohms. It continues the Adcom tradition of delivering high current into low impedance loads that results in extraordinarly pure, clean, musical sound reproduction. But the big news is its use of the newest hybrid MOSFET transistors, HEXFETS. These all-new devices permit a more efficient circuit board design that leads to shorter power paths for improved sound. And the really good news is that while providing all the punch and muscle of MOSFETS, they have a remarkable ability to sound as sweet as tubes.

So while audiophiles the world over may be sad to see the end of the legendary GFA-555II, music lovers everywhere can look forward to hearing the sweet power of the GFA-5500. Visit your Adcom dealer and listen. You will hear the details that make a difference.

ADCOM®

details you can hear

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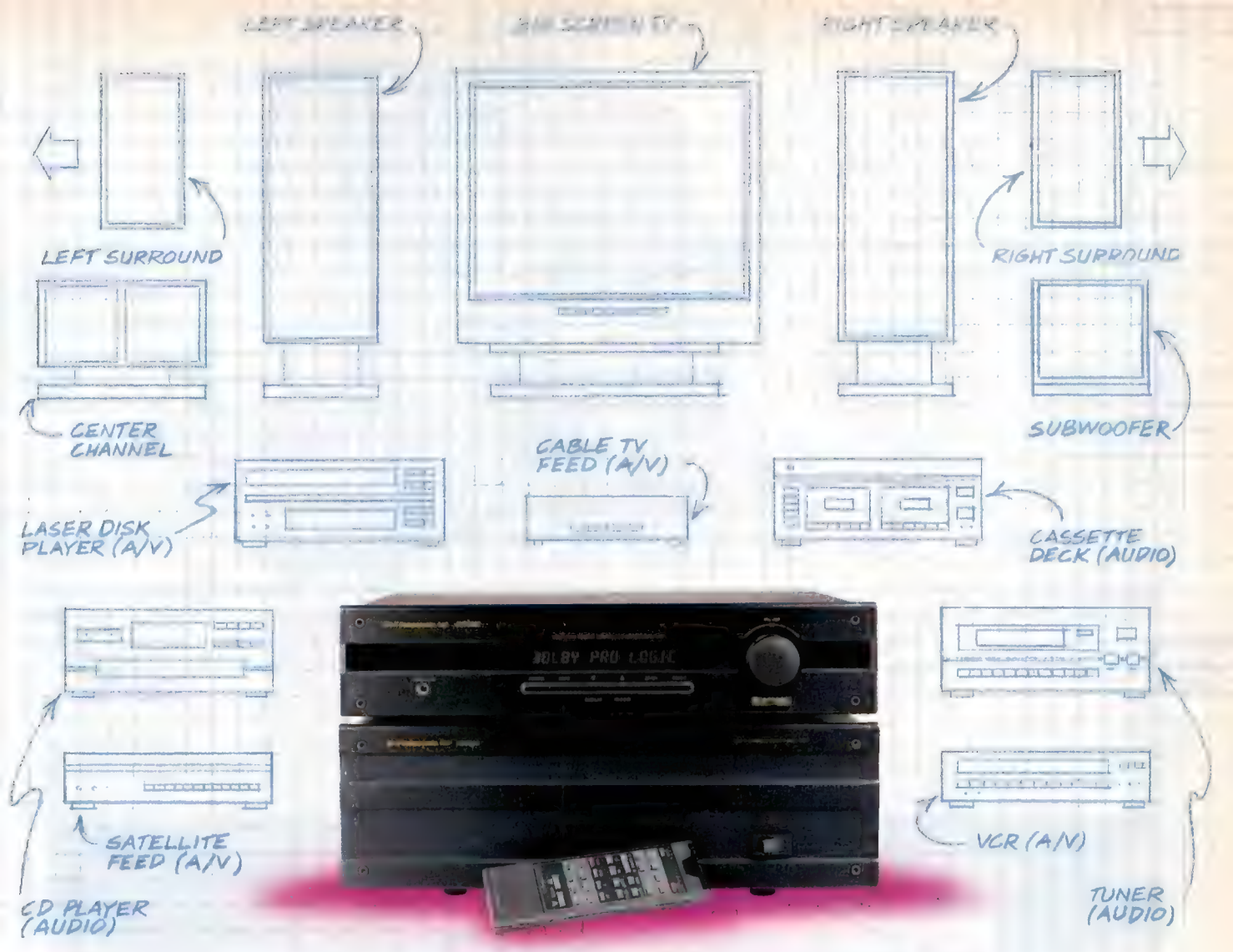
CIRCLE NO. 7 ON READER SERVICE CARD

								POWER AMP									PREAMP				
MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	Cont. Avg. Watts/Channel into 8 Ohms	Cont. Avg. Watts/Channel into 4 Ohms	Bridged Mono Avg. Watts/Channel into 8 Ohms	Rated THD, %	Rated Full-Power Bandwidth Hz to kHz	Class of Output Operation	Dynamic Headroom, dB	Input Impedance, Kilohms	MM Phono S/N, dB "A" Wtd re 5 mV	MM Phono Sensitivity, mV	Moving Coil Input?	Weight, Lbs.	Price, $	Notes
JBL (Continued)	Power 50	I	2	No	10			50†			0.1	20-20	AB		48					175.00 Pair	†Into 6 ohms. Part of JBL Sound Effects systems.
	Power 20	I	2	No	5			20†			0.75	20-20	AB		48					139.00	As above.
JOLIDA	SJ802A	I/T	2	No		800	Var.	70	70	140		14-65	†		100				47	1295.00	†Ultra AB.
	SJ502A	I/T	2	No		600	Var.	60	60	120		25-20	†		100				39	949.00	
	SJ302A	I/T	2	No		500	Var.	50	50	100		30-20	†		100				39	849.00	
	SJ202A	I/T	2	No		250	Var.	30	30	60		30-110	†		100				28	650.00	
	SJ101A	I/T	2	No		1.2V	Var	20	20	40		35-10	†		100				19	550.00	
JOULE ELECTRA	VZN-100	B/T	1	Yes	600	900	Var.	100	60		1.0	5-50	†	3	250				60	5000.00 Each	†Single-ended Class A. Output transformerless; no feedback.
	VZN-80	B/T	2	Yes	600	900	Var	80	50	160	1.0	5-50	†	3	250				75	6000.00	As above.
JRM	Power Tower	B	4		100	†	Yes	††	†††		0.02	0.6 75	AB	3	10				65	4140.00	†(2)2.0 and (2)1.1 V. ††(2)180 and (2)70 watts. †††(2)500 and (2)250 watts into 2 ohms. All-cascode design.
JVC	AXZ911BK(RI)	I	2	Yes			No	100			0.003	20-20	Dyn. Sup. A			90	2.5	Yes	44	1100.00	
	AXV1050TN(RI)	I	2	Yes			No	100			0.009	20-20	Dyn. Sup. A			73	2.3	No	35	1500.00	
GEORGE KAYE AUDIO LABS	Nepenthe 24	B/T	1	Opt.		Var.	No	700	500		0.3	20-20	A/AB		100				140	45,000. Pair	Four chassis; output transformerless and capacitorless; operates into 2 ohms; servo and auto bias.
	Moscode 201	H	2	No		775	No	90	120		0.25	10-40	AB	1	100				30	1299.00	
KENWOOD	KM-X1(RI)	B	6	No		1V	No	100			0.03	20-20	AB		33				44	999.00	THX certified.
	KM-X1000	B	2	No		Var.	No	130		270	0.001	20-20	AB		20				31	450.00	As above.
KINERGETICS RESEARCH	KBA-280	B	2	Yes	70	100	No	140	280		0.01	20-20	A	1.5	†				68	2795.00	†Unbalanced, 100 kilohms; balanced, 600 ohms. THX certified; external trigger.
	KBA-380	B	3	No	70	100	No	140	280		0.01	20-20	AB	1.2	100				64	1995.00	THX certified.
KINTEK	Digimate 410	B	4	Yes	15	1.6V	Var.	120	196	300	0.08	20-20	AB		200				37	1286.00	
	Digimate 610	B	6	Yes	15	1.6V	Var.	125	200	400	0.08	20-20	AB		200				57	1929.00	
KLIMO	Kent	B/T	1	No			No	35	35		0.3		AB		220				19	3800.00 Pair	
	Linnet	B/T	1	No			No	100	100		0.3		A		100				43	8500.00 Pair	Operates into 1 ohm.
KRELL	Audio Standard(RI)	B	1	Yes				400	800		0.01	4-20	A		47				175	32,500. Pair	Sustained Plateau bias.
	Audio Standard 2(RI)	B	1	Yes				200	400		0.01	4-20	A		47				100	20,000. Pair	As above.
	KSA-300S(RO)	B	2	Yes				300	600			4-20	A		47				165	9500.00	As above.
	KSA-200S(RO)	B	2	Yes				200	400			4-20	A		47				105	7500.00	As above.
	KSA-100S(RO)	B	2	Yes				100	200			4-20	A		47				80	5500.00	As above.
	KAV-500	B	5	Yes				100	200	400		4-20	AB		100				50	4500.00	Two-, three-, four-, or five-channel operation.
	KAV-200	B	2	Yes				150	300			4-20	AB						35		
	KAV-200i(RI)	I	2	Yes				150	300			4-20	AB						40		
LAMM AUDIO LABORATORY	M1.1(RO)	B/H	1	Yes	32	725	Var.	100	100	†	0.3	4-150	A		41				65	6690.00 Each	†Pair bridges to 400 watts. Operates into 1 ohm; no overall feedback.
	M2.1(RO)	B/H	1	Yes	40	1V	Var.	200	200	†	0.3	4-150	A/AB		41				65	6290.00 Each	†Pair bridges to 800 watts. As above.
	DM1(RO)	B	2	Yes	34	800	Var.	125	250	500	0.3	4-150	A/AB		41				75	7990.00	Operates into 2 ohms; no overall feedback.
LANGEVIN	150	B	1	No	50	1V	No	100	256		1.0	10-50 ±0.2	AB1	1.5	100				20	1500.00 Pair	
LEGACY AUDIO	Legacy High Current Amplifier	B	2	Yes	65	1.6V	No	220	400		0.03	0-100	A/AB	1.2	50				45	1795.00	
	Legacy High Current 4 Ch/Amp	B	4	No	65	1.6V	No	150	275		0.03	0-100	A/AB	1.2	50				50	1995.00	
MARK LEVINSON	No. 33	B	1	Yes			Sel.	300	600		0.2	20-20			50				220	32,000. Pair	Adaptive bias.
	No. 333	B	2	Yes				300	600	1200	0.3	20-20			50				145	8495.00	As above.
	No. 332	B	2	Yes				200	400	800	0.3	20-20			50				130	6495.00	As above.
	No. 331	B	2	Yes				100	200	400	0.3	20-20			50				120	4550.00	As above.
LINEAR ACOUSTIC	LA 60	B	1	No				60	100		0.02		AB		4.7				17	2550.00 Pair	
	LA 100	B	2	No				100	180		0.009		AB		10				33	2700.00	With upgraded chassis, LA 100 Special Finish, $3000.00.
	LA 120	B	2	No				120	230		0.03		A/AB		4.7				39	4200.00	
	LAV 100	I	2	No				100	180				AB		Sel.	85		Yes	37	4150.00	With upgraded chassis, LAV 100 Special Finish, $4600.00.
LINN	Klout	B	2	No			No	80	160			20-20	AB		5				28	3995.00	
	LK100	B	2	No			No	50	90			20-20	AB		5				11	1195.00	
	Majik-I(RI)	I	2	No				33	66				AB		10		2	Yes	11	1195.00	Without phono, $1095.00.



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CIRCLE NO. 23 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode: Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB *A* Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
LUMLEY PREFERENCE	ST40	B/T	2	No		500	No	40	40				A/AB		250					2500.00	
	ST70	B/T	2	No		500	No	70	70			14-27 +0,-3	A/AB		250					4500.00	Pentode/triode selectable.
	M120	B/T	1	No		300	No	120	120			14-27 +0,-3	A/AB		250					7200.00 Pair	As above.
	M250	B/T	1	No			No	250	250											15,000. Pair	As above.
LUXMAN	MA-88	B/T	1	No		800	No	30	30		0.1	5-30	AB		60				47	6000.00 Each	
	M-08	B	2	Yes			No	200	400		0.005				50					10,000.	
	M-383	B	2	No		1V	No	200	500		0.04	10-100	AB	1.8	45				43	1495.00	Bridgeable.
	M-375	B	2	Yes		1V	No	110	240		0.04	10-100	AB	1.4	45				32	995.00	As above.
	M-363	B	2	No		1V	No	110	240		0.04	10-100	AB	1.4	45				32	795.00	As above.
	L-580	I/T	2	Yes		150	No	50	100		0.01		A		47					7000.00	
	L-500	I		No		150	No	50			0.01	10-100	AB		50				60	5000.00	
	A-384	I/H	2	No		150	No	80	170				AB		47					995.00	
	A-383(RI)	I	2	No		150	No	100	240		0.04	10-70	AB	1.8	47	77	2.5	Yes	36	1295.00	Multi-room; video switching.
	A-373(RI)	I	2	No		150	No	80	230		0.05	10-70	AB	1.4	47	82	2.5	Yes	25	795.00	Video switching.
	A-353(RI)	I	2	No		150	No	60	125		0.05	10-70	AB	1.8	47	82	2.5	Yes	23	595.00	
	A-331	I	2	No		150	No	60	115				AB		47					449.00	
	A-312	I	2	No		150	No	40	85				AB		47					349.00	
MANLEY LABS	Reference 240/100	B/T	1	Yes	35	750	No	†	†		1.0	10-100	AB1	1.5	130				70	7500.00 Pair	†Tetrode mode, 240 watts into 8 or 4 ohms; triode mode, 100 watts into 8 or 4 ohms.
	Reference 440/200	B/T	1	Yes	35, Var.	750	No	†	†		1.0	10-100	AB1	1.5	130				92	10,000. Pair	†As above but tetrode, 500 watts; triode, 275 watts. Variable feedback and slope.
	Reference 880/400	B/T	1	Yes	35, Var.	750	No	†	†		1.0	10-50	AB1	1.5	130				120	13,000. Pair	†As above but tetrode, 850 watts; triode, 425 watts. Variable feedback and slope.

(Continued)

2

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CIRCLE NO. 27 ON READER SERVICE CARD

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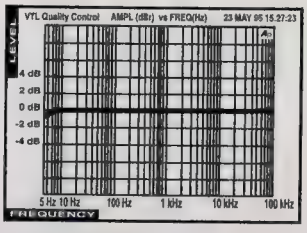
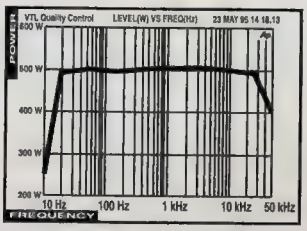


VTL MB-300 FREQUENCY RESPONSE CURVE AT 5W



VTL MB-300 FULL POWER FREQUENCY RESPONSE CURVE AT < 1.5% THD

Factory tested (results included).
Quality assured for your peace of mind.

CIRCLE NO.153 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode: Avg. Watts/Channel Into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd, re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
MANLEY LABS (Continued)	35 Watt	B/T	1	No	25	750	No	40	40		1.0	20-30	AB1	1.5	100				13	1950.00 Pair	
	100 Stereo	B/T	2	No	30	750	No	80	80		1.0	20-50	AB1	1.5	100				50	3300.00	
	175 Mono	B/T	1	Opt.	30	750	No	170	170		1.0	20-50	AB1	1.5	130				50	4800.00 Pair	
	Direct Input 50/50	I/T	2	No	30	500	No	50	56		1.0	10-50 ±0.5	AB1	1.5	100				50	2950.00	Four line inputs; record out; stepped volume control.
	Lab Series Monoblock 100	B/T	1	No	20	775	No	†	†		1.0	20-50 ±0.2	AB1	1.5	130				34	2750.00 Pair	†Tetrode mode, 72 watts into 8 ohms or 81 watts into 4 ohms; triode mode, 56 watts into 8 or 4 ohms.
	Lab Series 75+75	B/T	2	No	25	775	No	80	80		1.0	20-50 ±0.2	AB1	1.5	130				30	1850.00	
MARANTZ	SM-5	B	2	Yes	100	1V	No	100	200	400	0.002	20-20	AB	2.0	25				70	7000.00	
	MA-23	B	1	No	100	1V	No	50	75	150	0.002	20-20	AB	1.5	25				15	1500.00 Each	
	MM-500	B	5	No	20	1V	No	†	100		0.09	20-20	AB	1.2	25				22	699.00	†75 watts x 3 and 35 watts x 2.
	SM-500	B	2	No	20	1V	No	85	120		0.09	20-20	AB	1.2	25				21		
	MA-500	B	1	No	80	1V	No	125	180	450	0.09	20-20	AB	1.5	30				14	299.99 Each	THX certified.
MARCHAND	PM21	I	2	Yes	20	2V	No	65	75	150	0.001	0-20	AB	1	25				1	80.00	Requires external power supply.
	PM22	I	1	Yes	20	2V	No	75	100	200	0.001	0-20	AB	1	25				1	80.00 Each	As above.
	PS24-25-22-22	I	2	Yes	20	2V	No	50	70	140	0.001	0-20	AB	1	25				5	280.00	
MATISSE	Reference Mono 115	B/T	1	Yes			No	115†			0.01	4-40	AB†		100				80	12,500. Pair	†Jumper for 40-watt triode operation. Variable feedback.
McCORMACK AUDIO	Power Drive DNA-1	B	2	Yes	50	1V	No	185	370		0.01	0.5-200	A/AB	0.95	110				45	1995.00	Bridgeable; dual terminals; low-feedback design.
	Power Drive DNA-0.5	B	2	No	45	1V	No	100	200		0.015	0.5-200	A/AB	1	100				35	1295.00	Mechanical ground; low-feedback design.
	Micro Power Drive	B	2	No	45	1V	No	50	90	120	0.015	4-150	A/AB	1	100				15	895.00	
	Power Drive DNA-3	B	3	No	45	1V	No	†	200		0.015	.05-200	A/AB	1.0	100				45	1995.00	†100 watts x 2 and 150 watts x 1.
McINTOSH	MC1000	B	1	Yes		250	No	1000	1000		0.005	20-20	AB	2.1	10				105	6500.00 Each	Operates into 2 ohms.
	MC500	B	2	Yes		250	No	500	500		0.005	20-20	AB	2.1	10				114	7000.00	As above.
	MC300	B	2	Yes		140	No	300	300		0.005	20-20	AB	1.9	20				79	3750.00	As above.
	MC150	B	2	Yes		140	No	150	150		0.005	20-20	AB	1.8	20				59	3000.00	As above.
	MC7100	B	2	Yes		140	No	100	150		0.005	20-20	AB	2.1	20					1400.00	Bridgeable.
	MC7104	B	4	Yes		100	No	100	150		0.005	20-20	AB	1.8	20					2750.00	As above.
	MC7106	B	6	No		100	No	100	160		0.005	20-20	AB	2.1	20					3500.00	THX.
	MC7108	B	8	No		100	No		40		0.005	20-20	AB	1.8	20					2500.00	Bridgeable.
MELOS AUDIO	Triode 402	B/T	1	Yes		1V	No	400	400		0.9	30-20	AB	1.8	100					7795.00 Pair	Triode operation.
	Triode 202	B/T	2	Yes		2.5V	No	180	180		0.9	30-20	AB	1.5	100					3895.00	As above.
MERIDIAN	605	B/T	1	Yes		550	No	150	200		0.1	20-20	AB		11				74 Pair	3500.00 Pair	D.C. servo; protection circuitry.
	555	B	2	No			No	65	120		0.05	20-20	A		47				22	1095.00	
	551	I	2	No			No	55	100		0.05	20-20	A			†	†	†	24	1395.00	†Optional phono stage.
MESA ENGINEERING	Baron	B/T	2	Opt.			No	150	150				AB						65	3000.00	
METAXAS AUDIO SYSTEMS	Soliloquy	B	1	Yes	1 kV	500	No	100	200		0.05	20-200	AB	0	130				70	10,000. Pair	
	Solitaire	B	2	Yes	1 kV	500	No	130	260		0.05	20-200	AB	1.5	130				70	4000.00	
	Iraklis	B	2	Yes	1 kV	500	No	50	100		0.05	20-200	AB	1.5	100				60	2200.00	
	Ikarus	I	2	No	1 kV	150	No	40	60		0.05	20-200	AB	1.0	50	75	2	Yes	15	1600.00	
MICROMEGA	Micro Amp	B	2	No	300			25			0.05	20-20	AB		20				7	895.00	
	Amp	B	2					100			0.1	20-20	AB							1595.00	
	Tempo 1(RI)	I	2					50			0.1	20-20	AB		50				16	1195.00	
	Tempo 2(RI)	I	2					70			0.1	20-20	AB		50				16	1395.00	
MILBERT AMPLIFIERS	BaM-235	B/T	2	No		300	No	30	30		2	20-60	AB	0	100				15	1995.00	
MONRIO	Cento HP	B	2			965		140	180											2995.00	
BRUCE MOORE AUDIO DESIGN	D60	B/T	2		20			60	60			2-350	AB	1.2	412					2495.00	
	125M	B/T	1		20			125	125			2-250	AB	1.2	412						Switchable to 65-watt, Class-A triode operation.
	225M	B/T	1		20			225	225			2-250	AB	1.2	412						As above but 125 watts.
MORRISON AUDIO	2	B	1	No	100	1.2V	No	70	140		0.03	.016-400	A		100				51	2800.00 Each	
MTX SOUND-CRAFTSMEN	S800	B	2	No	40	125	No	205	300	600	0.05	20-20	AB	1.7	32				18	599.95	
	S860	B	2	No	40	125	No	205	300	600	0.05	20-20	AB	1.7	32				20	699.95	Operates into 2 ohms.
	H5002	B	2	No	50	125	No	250	375		0.05	20-20	H	2.1	32				50	999.95	
	A200pro	B	2	Yes	40	125	No	125	190	380	0.05	20-20	AB	2.7	47				27	699.95	Clipping indicators.
	A400pro	B	2	Yes	50	125	No	205	300	600	0.05	20-20	AB	1.2	47				30	999.95	As above; operates into 2 ohms.
	A900pro THX	B	2	Yes	50	125	No	375	600	1350	0.05	20-20	AB	2.1	47				59	1550.00	THX certified; operates into 2 ohms.
MUSEATEX AUDIO	AS10	B	2	No	200		No	100	150		0.25	1-20	AB		100				24	1999.00	Floating charge power supply.

CARVER

TFM-55x

2-Channel THX® Power Amplifier

- THX® certified
- Fully regulated, multi-rail power supply
- All discrete circuitry
- Bridgeable to 1000 watts
- Made in Carver's U.S. factory

Specifications

8 Ω FTC rated power ..... 2 x 380 W
8 Ω actual power @ clipping ..... >400 W
4 Ω actual power @ clipping ..... >500 W
8 Ω bridged power @ clipping ... >1000 W

Per channel, the most powerful THX® amplifier you can buy.

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THX® is a registered trademark of LucasFilm, Ltd.

TFM-35x

2-Channel THX® Power Amplifier

- THX® certified
- Multi-rail power supply
- All discrete circuitry
- Bridgeable to 700 watts
- Made in Carver's U.S. factory

Specifications

8 Ω FTC rated pwr ..... 2 x 250 W
8 Ω actual pwr @ clipping .... >260 W
4 Ω actual pwr @ clipping .... >350 W
8 Ω bridged pwr @ clipping .. >700 W

The best power amp for music is now the best for home theater too.

A-400x

2-Channel THX® Power Amplifier

- THX® certified
- Multi-rail power supply
- All discrete circuitry
- Bridgeable to 600 watts!
- Made in Carver's U.S. factory

Specifications

8 Ω FTC rated pwr ..... 2 x 200 W
8 Ω actual pwr @ clipping .... >220 W
4 Ω actual pwr @ clipping .... >300 W
8 Ω bridged pwr @ clipping .. >600 W

"...the world's only $685 200-watt THX-approved muscle amps!"

Corey Greenberg, Home Theater Technology, August, 1995

CIRCLE NO. 164 ON READER SERVICE CARD

Carver Corporation
P.O. Box 1237, Lynnwood, WA 98046
(206) 775-1202
For authorized dealer locations call 1-800-521-4333

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
MUSE ELECTRONICS	100	B	2	Opt.	66	890	No	100	200		0.5	13-200	AB		10				30	1350.00	
	150	B	1	Opt.	89	960	No	125	250		0.5	13-250	AB		10				30	1250.00 Each	
	160	B	2	Yes	56	1.1V	No	160	250		0.5	13-200	AB		10				39	1900.00	
	175	B	1	Yes	105	1.1V	No	175	325		0.5	13-250	AB		10				39	1625.00 Each	
	300	B	1	Yes	115	1.6V	No	300	500		0.5	13-250	AB		10				39	1875.00 Each	
MUSICAL DESIGN	D-75	B	2	No	30	900	No	75	125		0.03	0.3-200	AB		24				20	795.00	Bridgeable.
	DM-100	B	2	No	30	1.7V	No	100	200		0.03	0.3-200	AB		24				28	1195.00	As above.
	D-150	B	2	No	30	1.7V	No	150	240		0.03	0.1-180	AB		24				35	1495.00	
MUSIC REFERENCE	RM-9 MKII	B/T	2	No			No	125	125		0.2	20-20	A/AB1	1.5	100				59	3440.00	Bridgeable.
	RM-10	B/T	2	No			No	35	35		0.3	20-20	A/AB1		100				16	1350.00	Optional adjustable gain and headphone jack; mono version available.
MUSIC & SOUND	SPA-100	B	2	Yes	30		No	100	200		0.1	10-100	AB	3	20					849.00	Optional plug-in electronic crossover.
	SPA-65	B	2	No	30		No	65	130		0.1	10-100	AB	3	20					595.00	
NAD	208THX	B	2	Yes	100	100	No	250		500	0.03	20-20	AB	4	20				38	1649.00	THX certified.
	214	B	2	No	60	900	No	80		240	0.03	20-20	AB	1.4	60				25	449.00	
	216THX	B	2	No	60	1.1V	No	125		400	0.03	20-20	AB						31	699.00	As above.
	312	I	2	No	20	1.1V	No	25			0.03	20-20	AB	3	20			No	13	279.00	
	314	I	2	No	20	1V	No	35			0.03	20-20	AB	5.5	18			No	14	399.00	
	310	I	2	No	20	1V	No	20			0.05	20-20	AB	3				No	9	199.00	
	AV316	I	5	No		150	No	†		††	0.08	20-20	AB	2.5	50	80	2.5	No	21	649.00	†50 watts x 3 and 15 watts x 2. ††75 watts x 2. (See also "Surround Processors.")
	912	B	2	No		1V	No	30		90		20-20	AB	2	10				13	279.00	
	916	B	6	No		1V	No	30		90		20-20	AB	2	10				29	699.00	
NAIM AUDIO	NAIT 3	I	2	No		75	No	30	45		0.01	20-20	B		22		†	†	10	1150.00	†Optional MM or MC phono stage, $150.00 (MM sensitivity, 2.5 mV).
	NAP 90/3	B	2	No		700	No	30	45		0.01	20-20	B		22				12	850.00	Includes 24-V power supply for Naim preamps.
	NAP 140	B	2	No		700	No	45	70		0.01	20-20	B		22				14	1450.00	As above.
	NAP 180	B	2	No		900	No	60	90		0.01	20-20	B		22				26	2050.00	As above.
	NAP 250	B	2	No		900	No	70	125		0.01	20-20	B		22				30	3150.00	
	NAP 135	B	1	No		900	No	75	135		0.01	20-20	B		22				33	3150.00 Each	
NAKAMICHI	PA6100	B	6	No		1V	No	100			0.03	20-20	AB		10				40	1400.00	THX certified; bridges to three, four, or five channels.
	PA5100	B	6	No		1V		70			0.03	20-20	AB		10				35	900.00	Bridges to five channels.
	PAS3100	B	3	No		1V		†			0.03	20-20	AB		10				35	1000.00	†70 watts x 2 and 100 watts x 1. (See also "Surround Processors.")
	PA2100	B	2	No		1V		100			0.03	20-20	AB		10				20	600.00	
NESTOROVIC LABORATORIES	NA-1	B/T	1	Yes		1V	Var.	150	150		0.5	18-25	AB		200				65	3600.00 Each	
N.E.W.	A.20.1	B	2	No			No	22	44	92	0.007	20-20	A		23.1				25	898.00	Upgradable to battery power.
	A-60	B	2	No			No	60	120	280	0.009	20-20	A		23.1				48	1498.00	
	DCA-33	B	2	No			No	33	66		0.002	20-20	A		23.1				94	1798.00	Battery powered; includes DCIB charger and isolation base.
	DCA-66	B	2	No			No	70	140		0.004	20-20	A		23.1				130	2998.00	As above but includes two DCIBs.
	HTA-100	B	6	No			No						A								
	DCTA-150	B	6	No			No						A								Battery powered; includes DCIB.
NHT	SA-3	I	1	No			Sel.	250†			0.03	20-150	AB		50				40	750.00 Each	†Into 6 ohms. Line-level inputs and outputs; variable low-pass, selectable high-pass.
	MA-1A	I	1	No			No	80	120		0.1	20-20	AB	2	50				11	325.00 Each	Line- and speaker-level inputs; satellite throughputs from speaker-level inputs; variable low-pass; crossover bypass.
NILES AUDIO	SI-1200	B	12	No			No	25		50	0.08	20-20	AB						30	899.00	Input buss can feed all 12 channels.
	SI-250	B	2	No			No	125	185	395	0.09	20-20	AB						28	649.00	
	TVA-20	B	2	No			No	20			0.05	20-20	AB						6		Auto on; auto local/main source switching.
NIRVANA	300B	B/T	1	No			No	7.5	15		0.9	5-30	A		250				50	9750.00 Pair	Single-ended 300B.
NSM LOUDSPEAKERS	GREO I-50	I/T	2				No	60	60			18-20	AB		50				18	1495.00	
OCM TECHNOLOGY	OCM 1600	B	1	Yes	400	2.1V	No	800	1600		0.2	0.2-100	AB	1.7	50				69	4600.00 Each	Balanced connections only.
	OCM 500	B	2	Yes	200	1.1V	No	200	400		0.25	0.2-100	AB	3	50				66	2695.00	Optional dual outputs.
	OCM 200	B	2	Yes	200	790	No	100	200		0.25	0.2-100	AB	3	50				39	1795.00	As above.

CARVER

AV-806x

6-Channel THX® Power Amplifier

- THX® certified
- Dual power transformers
- Six separate power supplies
- All discrete circuitry
- 6, 5, 4 or 3-channel configurable
- Any 2 channels bridgeable to 500+ watts
- Made in Carver's U.S. factory

Specifications

8 Ω FTC rated power ..... 6 x 133 W
8 Ω actual power @ clipping ..... >150 W
4 Ω actual power @ clipping ..... >250 W
8 Ω bridged power @ clipping .... >500 W

"I was expecting competent performance; what I got was magic"

Thomas J. Norton
Stereophile Guide to Home Theater Vol. 1 No. 2

CIRCLE NO. 165 ON READER SERVICE CARD

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Carver Corporation
P.O. Box 1237, Lynnwood, WA 98046
(206) 775-1202
For authorized dealer locations call 1-800-521-4333

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB *A* Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
ONIX	OA21S	I	2	No		250	No	50	70		0.01	20-20	AB						15	795.00	Optional MM or MC phono stage, $125.00; optional external power supply, S.O.A.P. 2, $650.00.
	OA30	I	2	No		250	No	40	60		0.02	20-20	AB						13	595.00	Headphone jack.
	OA30M	I	2	No		250	No	40	60		0.02	20-20	AB				2	Opt.	13	695.00	
	OA31L	I	2	No		250	No	60	90		0.01	20-20	AB						14	995.00	Phono stage as above; headphone jack; with tone controls, OA31LT, $1095.00.
	OA401	B	2	No		275	No	50	70		0.01	20-20	AB		22				9	795.00	Internal power supply for OA24 preamp.
	OA701	B	2	No		275	No	70	140		0.01	20-20	AB		22				16	1495.00	Separate power supply for each channel.
	OA901	B	1	No		275	No	100	190		0.01	20-20	AB		22				16	1750.00 Each	
ONKYO	M-501	B	2	No			No	150			0.09	20-20	AB		50				23	399.00	Multi-room remote capability when used with P-301 preamp.
	Integra M-504	B	2	No			No	165			0.003	20-20	AB		20				46	870.00	
	Integra M-588F	B	2	Yes	60		No	200	360		0.005	20-20	AB						64	2100.00	XLR and RCA terminals; opto-isolated output protection.
	A-803(RI)	I	2	No				60			0.06	20-20	AB		50	80	2.5	Yes	16	365.00	Low-impedance drive; multi-room remote capability; motorized volume control.
	Integra A-807 (RI)	I	2	No				80			0.008	20-20	AB		50	93	2.5	Yes	34	600.00	Low-impedance drive; anti-EMI transformer; motorized input selector.
	Integra A-809 (RI)	I	2	No				105			0.008	20-20	AB		50	94	2.5	Yes	37	670.00	As above; opto-drive power supply.
	A-RV410(RI)	I		No	110	100	No				0.08	20-20	AB		50			No	22	300.00	Low-impedance drive; video dubbing; seven audio, two video inputs; motorized volume control.
	Integra A-SV810PRO (RI)	I	2	No			No	75			0.06	20-20	AB		50	80	5	No	39	1100.00	DSP and Dolby Pro Logic.
	A-SV620(RI)	I	5					120			0.08	20-20							27	650.00	DSP and surround processing.
PAC	LS-2 plus Mono	B	1				No	140			0.01		AB		75				45	1550.00 Each	
	LS-2 plus	B	2			1.2V		125			0.01		AB		75				44	1500.00	
PARADOX	Paradox Amp	B	1	No		1V	No	300	600		0.03	20-20	AB		100				45	1500.00 Each	
PARAMOUNT PICTURES	MC 200	B	6	No	12	1V	No	40	40		0.1	20-20	AB	1.5	20				25	379.95	Six level controls and pass-through line outputs.
PARASOUND	HCA-2200II	B	2	Yes	250		No	250	400	800	0.009	2-150	AB	2.2	150				60	1795.00	Direct-coupled.
	HCA-806	B	6	No	110		No	80	120	240	0.03	12-80	AB	1.5	33				50	1150.00	Bridges to four- or five-channel operation.
	HCA-1206	B	6	No	130		No	135	200	300	0.03	12-120	AB	1.9	33				71	1950.00	Bridgeable as above; THX certified; direct-coupled.
	HCA-600	B	2	No	110		No			160	0.1	12-80	AB	1.5	33				14	395.00	Direct-coupled.
	HCA-1000	B	2	No	130		No	110	200	400	0.07	5-100	AB	1.5	33				24	575.00	As above; THX certified.
	HCA-1200II	B	2	No	130		No	205	300	600	0.03	8-150	AB	2	33				37	975.00	As above.
	HCA-2003	B	3	No	110		No	200	300	600	0.05	12-80	AB	1.5	50				60		THX certified.
	HCA-3001	B	1	No	110		No	100	190		0.03	5-100	A	2	50				50	1695.00 Each	
PASS LABORATORIES	Aleph 0	B	1	Yes		280	No	75			1	20-20	†	0	20				60	3500.00 Each	†Single-ended Class A.
	Aleph 1	B	1	Yes		200	No	200			1	20-20	†	0	20				120	6000.00 Each	
	Aleph 2	B	1	Yes		280	No	100			1	20-20	†	0	20				60	3000.00 Each	
	Aleph 3	B	2	No		280	No.	30			1	20-20	†	0	20				40	2000.00	
PERREAUX	Reference 550	B	2	Yes		150		550	1100		0.015	20-20	A/AB	2.0	47				110	5995.00	
	Reference 350	B	2	Yes		150		350	700		0.015	20-20	A/AB	2.0	47				56	3995.00	
	Reference 250	B	2	Yes		150		250	500		0.015	20-20	A/AB	2.0	47				43	2995.00	
	Reference 5200	B	5	Yes		150		200	400		0.01	20-20	A/AB	2.5	47				66	4495.00	
	Reference 6135	B	6	Yes		150		135	270	300	0.015	20-20	A/AB	2.5	47				46	3495.00	
	E-111	B	2			150		120	200		0.003	20-20	A/AB	2.0	47				20	1095.00	
	E-222	B	2			150		220	350		0.003	20-20	A/AB	2.0	47				28	1495.00	
	E-675	B	6			150		75	125	200	0.005	20-20	A/AB	2.0	47				38	1495.00	
PIONEER	A-301	I	2					40	50		0.01	20-20			40	89	2.5		15	325.00	
PLATINUM ELECTRONICS	One	B	2	No	60		No	275	425		0.05	10-40	A/AB	1.5	18				57	4990.00	Class-A operation to 60 watts; a.c. line filter.
	Two	B	1	No	60		No	325	575		0.05	10-40	A/AB	1.5	18				67	9990.00 Pair	As above; damping, 200.
POINTSOURCE AUDIO	A203	B	2	No		1.4V	No	200	400		0.1	10-20	AB2		100				66	1950.00	
	T100	B/T	2	No			No	100			1	20-20	Var.		100					1800.00	
	TM100	B/T	2	No			No	100			1	20-20	Var.		100					2500.00	
	T200	B/T	2	No			No	200			1	20-20	Var.		100					3000.00	
	TM200	B/T	2	No			No	200			1	20-20	Var.		100					3500.00	
	S25	B/T	2	No			No	25				20-20	A		100					1500.00	
	SM25	B/T	2	No			No	25				20-20	A		100					1800.00	

CARVER

CT-30x

5.1-Channel THX® Preamp/Tuner

- **Carver's exclusive Cinema Holography®**
  The industry's most realistic spatial presentation for precise 360° imaging
- **THX® certified**
  Designed to go beyond LucasFilm's stringent standards
- **Rear-panel AC-3 port**
  For Carver's new AC-3 processor
- **Total de-correlation mode for surround channels**
  For extra-wide separation and spaciousness on surround channels
- **Special mode with optimized performance for music**
  Musically natural reproduction, previously available only with the finest pure-audio preamps

**Available early 1996*

The only THX®, AC-3 compatible tuner/preamp/processor with Cinema Holography®

CIRCLE NO. 166 ON READER SERVICE CARD

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AMPLIFIERS

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PROCEED	Amp 2	B	3	Yes			Sel.	150	600		0.3	20-20	AB		†				47	1995.00	†Unbalanced, 30 kilohms; balanced, 100 kilohms.
	Amp 3	B	3	Yes			Sel.	150	600		0.3	20-20	AB		†				61	2995.00	As above.
PROTON	AA-1660	B	6	No	40	1V	No	60	100	†	0.05	10-50	AB	2.5	47				28	700.00	†150 watts x 3; also bridges to four or five channels.
	AA-2080	B	2	No	50	1V	No	80	120		0.01	10-100	AB	2.5	47				29	500.00	
	AA-2120	B	2	No	50	1V	No	120	180		0.01	10-100	AB	2.5	47				31	700.00	
PS AUDIO	100 Delta	B	2	No	150		No	120	200		0.1	20-20	AB	1.5	30				45	1295.00	Low-feedback design.
	200 Delta	B	2	Yes	150		No	200	400		0.1	20-20	AB	1.5	30				65	2195.00	
	250 Delta	B	1	No	150		No	250	400		0.1	20-20	AB	1.5	30				53	1247.50	As above.
PSE	Studio IV	B	2	No	100	1.2V	No	100	190		0.01	0-100	A/AB	1	50				25	995.00 Each	
	Studio V	B	1	Yes	200	1.2V	No	120	230			0-500	A/AB	1	50				23	1990.00 Pair	
PUREST SOUND SYSTEMS	845-SE	B/T	1	No		750	No	12.5	12.5			10-35	A		100				50	3750.00 Pair	
	PSS-807	B/T	1	Yes		500	No	105	105		0.35	10-45	AB1		100				60	3850.00 Pair	
QSC	1100	B	2	Yes		1V	Yes	50	70	140	0.10	8-100	AB	2	20				12	658.00	
	1200	B	2	Yes		1V	Yes	100	150	300	0.10	8-100	AB	2	20				24	698.00	
	1400	B	2	Yes		1V	Yes	200	300	600	0.10	8-100	AB	2	20				34	898.00	
	1700	B	2	Yes		1.02V	Yes	325	500	1000	0.10	8-100	AB	1.9	20				54	1398.00	
	EX 800	B	2	Yes		1V	Yes	175	275	550	0.05	8-100	AB	2	20				40	1145.00	
	EX 1250	B	2	Yes		1V	Yes	275	400	800	0.05	8-100	H	3	20				42	1395.00	
	EX 1600	B	2	Yes		1V	Yes	400	600	1200	0.05	8-100	H	3	20				44	1695.00	
	EX 2500	B	2	Yes		1V	Yes	500	750	1500	0.05	8-100	H	3	20				55	2245.00	
	EX 4000	B	2	Yes		1V	Yes	720	1100	2200	0.05	8-100	H	3	20				64	2645.00	
	MX 700	B	2	Yes		960	Yes	150	225	450	0.10	8-100	AB	3	20				25	625.00	
	MX 1000a	B	2	Yes		1.12V	Yes	250	350	700	0.05	8-100	H	3	20				42	1045.00	
	MX 1500a	B	2	Yes		1.05V	Yes	350	500	1000	0.05	8-100	H	3	20				42	1125.00	
	MX 2000a	B	2	Yes		1.07V	Yes	450	650	1300	0.05	8-100	H	3	20				54	1495.00	
	MX 3000a	B	2	Yes		1V	Yes	800	1200	2400	0.10	8-100	H	3	20				69	2195.00	
	PowerLight 1.0	B	2	Yes		940	No	190	325	650	0.10	8-100	AB	1.9	20				18	1298.00	
	PowerLight 1.4	B	2	Yes		960	No	300	500	1000	0.10	8-100	H	1.9	20				18	1598.00	
	PowerLight 1.8	B	2	Yes		1.14V	No	400	650	1300	0.10	8-100	H	1.9	20				18	1998.00	
	USA 370	B	2	Yes		1.12V	Yes	125	185	370	0.10	8-100	AB	2	20				24	625.00	
	USA 850	B	2	Yes		1.16V	Yes	270	425	850	0.10	8-100	AB	2	20				34	745.00	
	USA 1300	B	2	Yes		1.12V	Yes	400	650	1300	0.10	8-100	AB	2	20				54	1075.00	
QUAD	306	B	2	No		375	No	80	110		0.01	20-20	A	1.5	20				10	695.00	Feed-forward error-correction circuitry; current-dumping design.
	606	B	2	No		500	No	180	240		0.01	20-20	A	1.5	20				25	1295.00	As above.
	240(RO)	B	2	Yes		Var.	No	80	110		0.01	20-20	A	1.5	10				12	1199.00	As above.
	520	B	2	Yes		Var.	No	110	175		0.01	20-20	A	1.5	10				29	1599.00	As above.
	77(RO)	I	2	No			No	84	115		0.01	20-20	A	1.5	20			No	14	1295.00	
QUICKSILVER AUDIO	GLA	B/T	2	No			No	40	40			13-55	AB		100				42	1195.00	
	KT-88 Mono	B/T	1	No			No	60	60			13-55	AB		100				30	897.50 Each	
	M-80	B/T	1	No			No	80	80			13-60	AB		100				34	1497.50 Each	
	M-135	B/T	1	No			No	135	135			10-150	AB		100				70	3250.00 Each	
RANE	MA 6S	B	6	Yes		775	No	100	150		0.07	10-55	AB	1	20				33	1599.00	Bridgeable.
	SSA 6	B	6	No		775	No	100	150		0.07	10-55	AB	1	20				33	1599.00	As above.
R.E. DESIGNS	LNPA-150	B	1	No	25	1.2V	No	80	150		0.1	5-80	AB	0	39				40	2700.00 Pair	200 watts into 2 ohms.
REFERENCE LINE AUDIO	Preeminence One	B	2	Opt.		450	No	100	200		0.01	0-100	A		100				85	4995.00	
REGA RESEARCH	Brio	I	2					35										No		399.00	
	Elex II	I	2					50										No		699.00	
	Elicit	I	2					80										Yes		1299.00	
	EXS	B	2	No			No	125	250		0.01	20-20	AB							1099.00	For use with Rega Hal preamp.
	EXON	B	1	No			No	125	250		0.01	20-20	AB							1099.00 Each	
ROTEL	RA-930AX II	I	2	No		150	No	30			0.03	20-20	AB		20	80	2.5	No	13	300.00	
	RA-970BX	I	2	No		160	No	60	90		0.03	20-20	AB		24				14	500.00	Separate record.
	RA-985BX(RI)	I	2	No		150	No	100			0.03	20-20	AB		24				22	800.00	Two-zone operation.
	RB-930AX	B	2	No		1V	No	30			0.03	20-20	AB		27				14	249.90	
	RB-956AX	B	6	No		1V	No	30		†	0.03	20-20	AB		27				23	499.90	†90 watts x 3.
	RB-970BX II	B	2	No		1V	No	60		180	0.03	20-20	AB		27				15	400.00	
	RB-980BX	B	2	No		1V	No	120		360	0.03	20-20	AB		33				22	599.90	
	RB-990BX	B	2	No		1V	No	200			0.03	20-20	AB		33				34	999.90	
	RB-985 THX	B	5	No		1V	Yes	100			0.03	20-20	AB		27				34	1000.00	THX certified; DB-25 input.
	RMB-100	B	1	Yes		1V	No	125	200		0.03	20-20	AB		24				16	700.00 Each	Auto on.
JEFF ROWLAND DESIGN GROUP	9T	B	1	Yes	50	Sel.	Sel.	350	700		0.08	20-20	AB		Sel.				225	28,000. Pair	Four chassis; available with a.c. or battery power supplies.
	8T	B	2	Yes	80	Sel.	Sel.	250	500		0.08	20-20	AB		Sel.				150	12,200.	Optional battery power supply, $3000.00.
	6	B	1	Yes	80	Sel.	No	150	250		0.05	20-20	AB		Sel.				90	10,800. Pair	As above but $5200.00 per pair.
	2	B	2	Yes	80	Sel.	No	75	125		0.05	20-20	AB		Sel.				47	5800.00	As above but $2600.00.

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CIRCLE NO. 19 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode, Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re. 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
SENTEC	PA9	B	1	No	50	1V	No	60	100		0.03	10-60	AB	1.1	12				9	600.00 Each	Low-feedback design.
R. SEQUERRA ASSOCIATES	UA-1	B/T	1	Yes		100	Var.	150	150		0.001	15-50	A	3	10				80	14,000. Each	Separate power supply.
SESCOM	R/S 30W	B	1	Yes		1V	No	30			0.01	20-20			15				10	200.00 Each	Half-rack size.
	R/S SP	B	2	Yes		1V	No	8			0.01	20-20			15				7	150.00	As above; kit, $100.00.
	PO-3	B	2	No		100	No	2			0.01				10				1	75.65	Requires PO-1 power supply.
	PO-4	B	1	No		100	No	4			0.01				10				1	175.75 Each	As above.
	PO-5	I	2	No		100	No	2			0.01				10				1	207.35	As above.
	PO-58	B	2	No		100	No	2			0.01				10				2	191.00	
SIGNATURE TECHNOLOGIES	SRa-8	B/H	2	No			No	35	35	70	0.03	30-21	A	1.2					30	1695.00	Strappable; adjustable bias.
	SRa-5	B/H	2	No			No	50	50	100	0.03	30-21	A	1.2					40	1995.00	As above.
SIMAUDIO	Celeste W-4070	B	2	Yes		750	Var.	70	140	280	0.03	20-20	AB		50				32	1600.00	No feedback; with reduced bandwidth, W-4070 SE, $1875.00.
	Celeste W-4150	B	2	Yes		1V	Var.	150	300	600	0.03	20-20	AB		50				35	2000.00	As above but SE version, $2275.00.
	Celeste W-4250SE	B	2	Yes		1.25V	Var.	250	500	1000	0.03	20-20	AB		50				50	3275.00.	No feedback; reduced bandwidth.
	Celeste HT2	B	2	No		300	Var.	60	120	180	0.1	20-20	AB		50				20	1095.00	No feedback.
	Celeste HT4	B	4	No		300	Var.	60	120	180	0.1	20-20	AB		50				42	1795.00	As above.
	Celeste PW-4000	I	2	No		300	Var.	50	100	150	0.1	20-20	AB		50	80		Yes	19	1195.00	As above; two tape loops; without phono, $995.00.
	Celeste PW-4070i	I	2	No		300	Var.	60	120	180	0.1	20-20	AB		50	80		Yes	22	1695.00	As above; with reduced bandwidth, PW-4070i SE, $1970.00 with phono, $1770.00 without it.
	Celeste PW-5000(RI)	I	2	No		300	Var.	60	120	180	0.1	20-20	AB		50	80		Yes	24	1900.00	No feedback; two tape loops; without phono, $1700.00.
SM AUDIO	Studio Series	B	2	No	100	800	No	80	160		0.02	20-20	AB		50				30	1059.00	
	Signature Series	B	1	Yes	100	1V	No	100	200		0.02	15-50	AB		50				42	969.00 Each	
SONANCE	AP1	B	2	No	10	330	No	20			0.05	50-20	AB	2.9	47				7	179.00	Line- and speaker-level inputs; with auto switching, ASAP1, $275.00.
	Sonamp 2120	B	2	No	20	900	No	120	160		0.05	20-20	AB	1.3	56				26	649.00	Auto on.
	Sonamp 260	B	2	No	20	700	No	60	100		0.05	20-20	AB	1.2	56				20	399.00	As above; 125 watts into 2 ohms; with three-zone speaker selector, Sonamp 260X3, $459.
SONIC FRONTIERS	Power-3	B/T	1	Yes			Var.	220	220		1	20-20	AB1		100				90	8995.00 Pair	
	Power-2	B/T	2	Yes			Var.	110	110		1	20-20	AB1		100				90	4495.00	
	Power-1	B/T	2	Yes			Var.	55	55		1	20-20	AB1		100				70	2295.00	
	Reference 211pp	B/T	1	Yes			Var.	100	100		1	20-20	AB1		100				140	24,995. Pair	
	Anthem Integrated-1	I/T	2	No			No	25	25		1	20-20	AB1		100				45	1195.00	Optional MM phono stage, $200; self-biasing.
	Anthem Amp-1	B/T	2	No			No	45	45		1	20-20	AB1		100				40	1195.00	
SONOGRAPHE	SA250	B	2	No			No	125			1.0	20-20	AB		100				40	995.00	
SONOGY	Cantata/II	B	2	Yes	100		No	200	400	500	0.5	10-40	A/AB	0	50				58	3300.00	Zero feedback; balanced differential design; 40-watt Class-A operation.
SONY ES	TA-N220	B	4				No	45		100	0.1	12-40	AB		50				20	400.00	
	TA-N55ES	B	2		120	180	No	110	150	300	0.05	5-50	AB	1.5	20				26	580.00	
	TA-N80ES	B	2	Yes	150	1V	No	200	270	580	0.006	10-100	AB	1.5	30				52	1400.00	
	TA-N90ES	B	2	Yes		1.1V	No	100	145		0.002	1-200	AB	1.7	50					2700.00	
	TA-F606ES(RI)	I	2	No		150	No	80	100		0.008	2-200	AB		20	94	2.5	Yes	30	700.00	
	TA-F707ES(RI)	I	2	No		150	No	90	120		0.004	2-200	AB		20	93	2.5	Yes	46	1200.00	
	TA-F808ES(RI)	I	2	No		150	No	100	130		0.004	2-200	AB		20	93	2.5	Yes	54	1700.00	
SOUNDOLIER	THP-CXA	B	1	No		1V	Var.	100	145		0.1	20-20	B	1.0					19	375.00 Each	Includes subwoofer crossover (see also "Crossovers"); input sensing.
SOUNDSTREAM TECHNOLOGIES	M-1	B	1	Yes	30	1.1V	No	120	230		0.05	20-20	AB	1.8					14	399.00 Each	THX certified; remote turn-on with 5-V signal.
	M-2	B	2	Yes	30	1.1V	No	120	230		0.05	20-20	AB	1.8					28	799.00	As above.
	M-3	B	3	Yes	30	1.1V	No	120	230		0.05	20-20	AB	1.8					42	1199.00	As above.
	DA2 THX	B	2	Yes		1.4V	No	200	350		0.03	20-20	G		20				11	1195.00	THX certified; bridgeable.
	RA100MKII (RO)	I	2	Yes		120	No	35	50		0.1	20-20	AB	1.8	20				5	649.00	Bridgeable; operates into 1 ohm; separate power and preamp connections.
SOUND VALVES	M40	B/T	1	No		1.2V	No	40	40		1	10-75	AB1	1.2	150				17	549.00 Each	Adjustable bias; optional cover; kit, $399.00 each.
	VTA70i	B/T	2	No		1.2V	No	35	35	70	1	10-50	AB1	1.2	100				32	849.00	Adjustable bias; kit, $699.00.
	M60	B/T	1	No		1.6V	No	60	60		0.7	5-75	AB1	1.2	300				33	1299.00 Each	Switchable to 30-watt triode operation; adjustable bias.

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
SPECTRAL AUDIO	DMA-180 Reference	B	2	Yes	600	200	No	200	400		0.009	0-2M	AB	3	100				60		
	DMA-150	B	2	Yes	600	200	No	150	300		0.009	0-2M	AB	3	10				54		
	DMA-90	B	2	No	500	200	No	100	200	180	0.009	0-2M	AB	6	10				19		
SPECTRASCAN	BPA-101A	B	2	No	40	1V	No	120	200	400	0.07	2-120	AB	1.5	10				40	1895.00	
SPECTRUM	DMA 2001	B	2	No	60	1.3V	No	200	200		0.005	0.5-90	AB		30				17	2850.00	
ENERGETICS	SA 1001	B	2	No	60	1.3V	No	125	125		0.005	0.5-90	AB		30				18	1595.00	
SPL	HDA4	B	2	Yes			No				0.002	20-22	A		20				5	599.00	Headphone distribution amp and mike preamp.
STAX	DMA-X2	B	1	Yes	70	1V	No	600	1100		0.1	0.8-220	A		†				103	40,000. Pair	†Balanced, 64 kilohms; unbalanced, 32 kilohms.
SUMO	The Ten	B	1	Yes	110	130	No	240	400		0.05	20-20	A	2.5	10				75	3699.00 Pair	
	The Five	B	2	Yes	110	130	No	60	120	240	0.05	20-20	A	1.5	10				55	1699.00	No overall feedback.
	Andromeda III	B	2	Yes	110	130	No	240	400		0.05	20-20	A/AB	1.5	47				55	1699.00	As above; balanced differential design.
	Polaris III	B	2	Yes	80	130	No	120	200	350	0.05	20-20	A/AB	1.5	10				30	849.00	
SUNFIRE	Sunfire	B/T	2	Yes	18	1.5V	No	300	600	1200	0.5	20-20	AB	1	470				42	2175.00	
SUPERIOR AUDIO	JX-12	I	2	No	12	1.4V	No	8	12		1	20-20	B		50				4	200.00	D.C. and multi-voltage a.c. operation; volume and balance controls.
	JX-13	I	2	No	12	1.4V	No	8	12		1	20-20	B		50				4	220.00	As above; six inputs; bass and treble controls.
	JX-14	I	2	No	14	1.4V	No	16	20		0.05	20-20	B	2	50				5	250.00	Multi-voltage a.c. operation; volume and balance controls.
	JX-15	I	2	No	14	1.4V	No	16	20		0.05	20-20	B	2	50				5	300.00	As above; six inputs; bass and treble controls.
	JX-16	I	2	No	14	1.4V	No	16	20		0.05	20-20	AB	2	50	85	2.5		5	350.00	As above.
	JX-17	I	2	No	14	1.4V	No	16	20		0.7	20-20	H	2	50				5	250.00	D.C. and multi-voltage a.c. operation; volume and balance controls.

(Continued)

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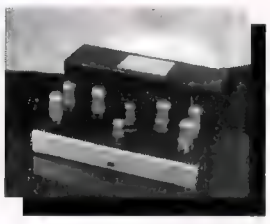

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CIRCLE NO. 55 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode Avg. Watts Channel Into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
SUPERIOR AUDIO (Continued)	JX-18	I	2	No	14	1.4V	No	16	20		0.1	20-20	H	2	50				5	300.00	As above; six inputs; bass and treble controls.
	JX-19	I	2	No	19	1V	No	70	100		0.03	20-20	B	1.25	50				7	400.00	Multi-voltage a.c. operation; volume, balance, bass, and treble controls.
	JX-20	I	2	No	19	1V	No	70	100		0.03	20-20	B	1.25	50				8	500.00	As above; six inputs.
SUTHERLAND	A-1000	B	1	No		5V	No	200	400		0.1		AB		75				90	18,000. Pair	
	A-2000	B	1	No		4V	No	100	200		0.1		AB		100				40	10,000. Pair	
SYMETRIX	420	B	2	Yes		550	No	20	20	40	0.4	20-20	AB		10				8	369.00	
	SX204	†									0.02	20-20 ±1								299.00	†Headphone amp.
SYMPHONIC LINE	Kraft 250 Reference	B	1	Yes	120	200	No	400	800		0.02	1.5-1M	A	0.6	47				550	25,000. Pair	
	RG1 MKIII	B	2	No	70	150	No	150	300		0.05	10-400	A/AB	0.8	50				60	3950.00	
	RG4 MKIII	B	1	Yes	100	180	No	200	400		0.05	1.5-600	A/AB	0.8	50				120	9950.00 Pair	
	RG7	B	2	No	90	150	No	130	250		0.05	10-500	A/AB	0.8	50				60	5600.00	
	RG9	I	2	No	70	150	No	90	160		0.05	10-300	A/AB	1.2	50	75	2.5	Yes	45	3500.00	Separate preamp out.
	RG11	B	2	No	70	150	No	70	130		0.05	10-300	A/AB	1.2	50				35	2200.00	Bridgeable.
TEAC	A-BX10	I	2	Yes		†	No	100	160	120	0.06	20-20			20				26	2700.00	†Unbalanced, 300 mV; balanced, 1 V. Gold finish; with black finish, A-BX10/B.
TECHNICS	SU-V660	I	2			100		90	110		0.005	20-20	AA	0.6	47	79	.25	Yes	25	429.95	Direct power amp inputs.
	SU-V460	I	2			130		50	60		0.007	20-20	AA	0.6	18	77	.35	No	18	329.95	As above.
THRESHOLD	T50	B	2	Yes	180		No	50	100		0.1	0-100	A		47				35	2190.00	
	T100	B	2	Yes	180		No	60	120	180	0.1	0-100	A		47				52	2850.00	
	T200	B	2	Yes	180		No	100	200	330	0.1	0-100	A		47				72	4200.00	
	T400	B	2	Yes	180		No	150	300	450	0.1	0-100	A		47				94	5250.00	
	T800D	B	2	Yes	180		No	200	400		0.02	0-100	A		47				120	†	†With meters, $8100.00; without meters, $7500.00. Balanced differential circuitry.
TIMES ONE	RFM 800	B	1	Yes	130	1V	No	200	400		0.5	13-250	AB1	3.0	51				47	2795.00 Each	Low-feedback design.
	RFM 650	B	1	Yes	130	1V	No	175	375		0.5	13-250	AB1	3.0	51				42	2400.00 Each	As above.
	RFM 500	B	1	Yes	130	1V	No	150	300		0.5	13-250	AB1	3.0	51				37	1950.00 Each	As above.
	RFS 400	B	2	Yes	130	890	No	100	200		0.5	13-200	AB1	3.0	51				33	1980.00	As above.
	RFS 402	B	2	Yes	130	890	No	125	250		0.5	13-200	AB1	3.0	51				37	1980.00	As above.
	PS 400	B	2	Yes	60	800	No	100	200		0.1	13-200	AB1	1.1	24				30	950.00	
	PS 300	B	2	Yes	60	800	No	100	200		0.1	13-200	AB1	1.4	24				25	750.00	
	THS-6	B	6	No	60	900	No	60			0.1	13-200	AB1	1.4	24				35	1450.00	Surround/multi-room amp.
	THS-5	B	5	No	60	800	No	100	110		0.1	13-200	AB1	1.0	33				40	990.00	As above.
TUBE RESEARCH LABS	GTR800	B/T	1			1V	No	800					A/AB		150				400	22,500. Each	Triode; external power supply.
	GT400	B/T	1			1V	No	400					Var.		150				205	13,500. Each	Triode.
	TR300	B/T	1			1V	No	300					Var.		150				105	8750.00 Each	
VAC	PA 35/35 Triode	B/T	2	No		700	No	32	32		0.5	7-85	AB1		100				60	2950.00	Triode-connected; adjustable bias with front-panel indicators; operates into 2 ohms.
	PA 80/80	B/T	2	No		700	No	80	80		0.35	7-100	AB1		100				60	2790.00	Adjustable bias with front-panel indicators; operates into 2 ohms.
	PA 80/80I	I/T	2	No		700	No	80	80		0.35	7-100	AB1		100				60	2990.00	As above; three line inputs; one tape loop; passive controls.
	PA 90C	B/T	1	Opt.		700	No	120	120		0.35	7-72	A		100				140	6990.00 Pair	Triode switchable; variable feedback; operates into 2 ohms; optional balanced inputs, $500.00.
	PA 160 MkII	B/T	1	Opt.		Var.	No	150	150		0.35		AB1		100				100	5690.00 Pair	Ultra-linear or triode switchable; adjustable bias with front-panel indicators; operates into 2 ohms.
	Renaissance 140 MkII	B/T	1	No		500	No	137	137		0.7	8-50	A		100				260	19,900. Pair	Triode tubes; zero feedback; variable grounding; operates into 2 ohms.
	Renaissance 70/70 MkII	B/T	2	No		500	No	68	68		0.7	8-85	A		100				130	9900.00	As above; 16 power supplies.
	Renaissance 30/30	B/T	2	No		500	No	32	32		0.12	8-85	A		100				110	5490.00	As above.

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Too often, solid-state audio components sound harsh, edgy, grainy, and dimensionless. This is so common among solid-state designs that audiophiles readily identify this unmusical sonic signature as "transistor sound". At conrad-johnson, we have long believed that these audible distortions are not inherent in solid-state devices. Instead, they are a consequence of circuit design and implementation. Through innovative circuit design and the use of highest quality parts, we have developed a range of conrad-johnson solid-state products that prove the point. They do not sound like solid-state. They just sound like music.

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CIRCLE NO. 41 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode, Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
J. C. VERDIER	Le 210 Mk II	B/T	2	No				10	10		0.4	20-60	A						27	2500.00	With line stage, $2800.00.
	Le 220	B/T	2	No				20	20		0.4	20-60	A						27	2700.00	As above but $3000.00.
	L'Audiobloc Mk II	I/T	2	No				20	20		0.4	20-60	A						31	3750.00	
VIRTUAL IMAGE	StereoBloc Twenty Forty	B/T	2	No		1.3V	No	18	18	36	1	15-25	AB	3	51				38	4000.00	Triode output; adjustable negative feedback; 4-, 8-, and 16-ohm taps.
VTL	ST-80	B/T	2	No	20	1.4V	No	80	80		1.0	20-30	AB1	1.3	135				32	1590.00	
	ST-125	B/T	2	No	30	1.4V	No	125	125		1.0	20-40	AB1	1.3	135				47	2990.00	Switchable to 50-watt triode operation.
	MB-100	B/T	1	Opt.	20	1.4V	No	100	100		1.0	20-35	AB1	1.5	135				34	2990.00 Pair	As above.
	MB-150	B/T	1	Opt.	30	1.4V	No	140	140		1.0	15-40	AB1	1.5	135				46	4390.00 Pair	As above but 60 watts.
	MB-25t	B/T	1	Opt.	20	750	No	25	25		1	25-18	AB1	1.0	135				13	1390.00 Pair	Triode operation.
	MB-225t	B/T	1	Opt.	30	1.4V	No	225	225		1.0	15-40	AB1	1.3	135				60	5490.00 Pair	As above.
	MB-300	B/T	1	Opt.	30	1.4V	No	300	300		1.0	15-40	AB1	2.5	135				75	6590.00 Pair	Switchable to 150-watt triode operation.
	MB-600 (Ichiban)	B/T	1	Opt.	30	1.4V	No	600	600		1.0	15-40	AB1	2.2	135				135	11,990. Pair	As above but 300 watts.
VULCAN	280	B/T	2	Yes		1.2V	Var.	170	170	340	0.2	20-100	AB1	1.5	100				125	9980.00	Switchable to 80-watt/channel triode operation.
VXA	MF660	B	4	No	45		No	120	180				AB		47				20	1450.00	
	IA170	B	2	No	45		No	100	155				AB						15	650.00	With phono stage, $700.00.
	A500	B	2	No			No		200				AB						45	2749.00	
	A200	B	1	No			No		275				AB						35	5299.00 Pair	

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On the DA-10

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"Mixed in with the big boys (*$7,000 plus prices (sic)*) the Counterpoint survived remarkably unbloodied...each had its own strengths. The DA-11? Its strength is its unparalleled delicacy and overall coherence."-**KEN KESSLER, HFN&RR, UK.**

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CIRCLE NO. 43 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode: Avg. Watts/Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB; "A"-Wtd; re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
WAAS AUDIO~DIGITAL	1200	B/H	6	Yes	15		No	200	200		0.3	3-40	A	2.0	43				54	3400.00	
	1400	B/H	2	Yes			No	700			0.4	3-35	A	1.5	43				56	6000.00	Laser and fiber-optic volume controls.
	440	B/H	2	Yes			No	220			0.4	3-35	A	1.5	43				45	2400.00	As above.
WAVELENGTH AUDIO	Cardinal	B/T	1	No	8	1.1V	No	7.5	7.5			10-35	A		100				32	5250.00 Pair	Single-ended triode.
	Cardinal XS	B/T	1	No	10	1.1V	No	9	9			10-50	A		100				32	7500.00 Pair	As above.
	Napolean	B/T	1	No	13	1.2V	No	10	10			10-50	A		100				35	9500.00 Pair	As above.
WAVESTREAM KINETICS	Triode-V8	B/T	1	No	7	1V	No	300	300			12-20 +0,-1	AB2	0.5	100				110	24,000. Pair	Triode operation; switchable to Class-A operation, 150 watts.
WHITE AUDIO LABS	B1.0	B	2	Yes	100		No	100	200	400	0.1	0-100	A/AB		47				38	3299.00	
	B2.0	B	2	Yes	100		No	200	400	800	0.1	0-100	A/AB		47				38	3799.00	
	B3.0	B	2	Yes	100		No	300	600	1200	0.1	0-100	A/AB		47				52	4499.00	
	B80	B	1	Yes	100		No	80	150		0.1	0-100	A/AB		47				10	899.00 Each	
WIN RESEARCH	SW-10	B/T	1	Yes	20	150	No	†			0.2	20-50	A	1	250				75	5800.00 Pair	Blamplifier. †Low-frequency output channel, 150 watts; high-frequency, 75 watts. Plug-in crossover modules at 1.5, 2 and 3 kHz.
	SA-10	B	2	Yes	25	1.6V	No	65	120		0.008	5-60	AB		40				40	4000.00	
WOLCOTT AUDIO	P220M	B/T	1	No		1.5V	No	175	220		0.01	20-20	AB	1.0	50				75	7995.00 Pair	Microprocessor-controlled bias.
WOODSIDE/ RADFORD	STA 35	B/T	2	No	15	750	No	40	50		0.2	12-48	AB1	1.6	100				38	2395.00	Peak current, 12 amps.
	STA 50	B/T	2	No	15	750	No	50	70		0.2	8-60	A/AB1	1.6	100				38	2595.00	
	MA 50	B/T	1	No	15	750	No	50	75		0.2	8-56	A	1.6	100				38	4495.00 Pair	Peak current, 15 amps; self-biasing output tubes.
	MA 100	B/T	1	No	15	750	No	100	125		0.2	8-60	A/AB1	1.6	100				38	4895.00 Pair	

(Continued)

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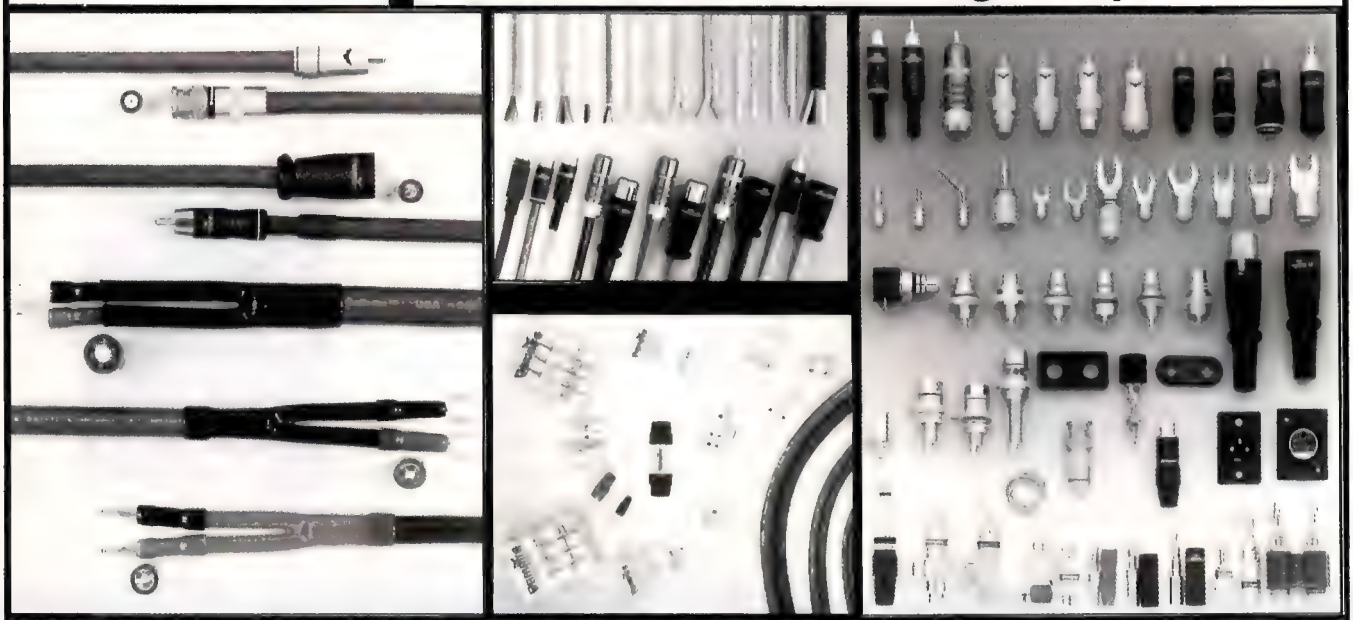

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CIRCLE NO. 20 ON READER SERVICE CARD

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H	Maximum No. of Channels	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Bridged Mode Avg. Watts Channel into 8 Ohms	POWER AMP: Rated THD, %	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
WOODSIDE/ RADFORD (Continued)	ISA 230P	I†	2	No	15			25	30		0.2	12-45	A/AB1	1.6		80	3	No	26	1995.00	†Line stage, tube; phono stage, hybrid. Without phono, ISA 230L, $1795.00.
WRIGHT	120 M	B/T	1	No			No	80	80		0.08	10-40	AB	1.3	250				43	1250.00 Each	Switchable to triode operation; variable feedback.
	70-I	I/T	2	No				35	35		0.08	10-40	AB	1.3	100				45	1550.00	
YAMAHA	MX-1	B	2	No		1.5V	No	200	260		0.09	20-20	A	1.5	20				53	1199.00	320 watts into 2 ohms.
	MX-2	B	2	No		1.3V	No	150	190		0.09	20-20	A	1.0	20				43	899.00	230 watts into 2 ohms.
	AX-570	I	2	No		150	No	100			0.015	20-20	AB		47	92	2.5	Yes	24	499.00	120 watts into 6 ohms.
	AX-490	I	2	No		150	No	85			0.019	20-20	AB		47	88	2.5	No	21	399.00	100 watts into 6 ohms.
YAMAMURA SYSTEMS	Mono Balanced	B	1	Yes			No						B		0.6				66	10,500. Pair	Copper chassis; tiger maple faceplate.
	Mono Balanced Current Mode	B	1	Yes			No						B		0.6				66	11,500. Pair	As above; for Yamamura speakers only.
	Stereo Current Mode	B	2	Yes			No						B		0.6				66	5550.00	As above.
YBA	1A	B	2	Opt.				85	170		0.09				27				46	6000.00	High-current version available; optional MC phono module.
	2A	B	2	Opt.				70	140		0.09				27				26	3100.00	As above; dual-transformer version available.
	3A	B	2	Opt.				45	90		0.06				27				13	1800.00	Dual-transformer version available; optional MC phono module.
	Integré	I	2	Opt.				50	90						47				15	1850.00	Optional MC phono module.
	Signature	B	2	Opt.				100	200		0.09				27				53	11,000.	Two- and four-chassis versions available.
MICHAEL YEE AUDIO	PA-1	B	2	No	20	1V	No	100	140		0.02	20-20	AB		50				30	1300.00	

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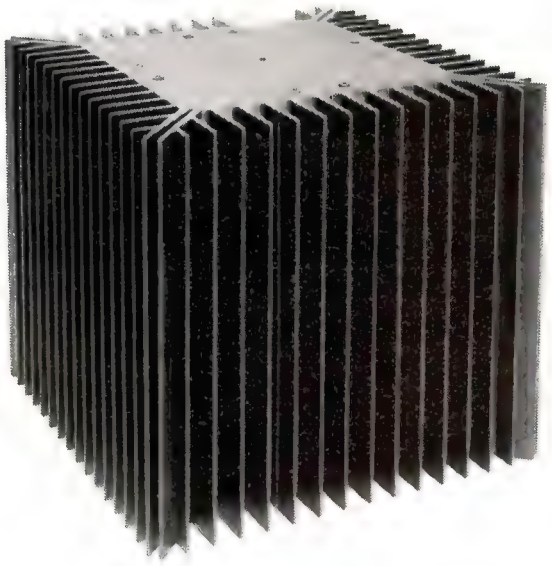

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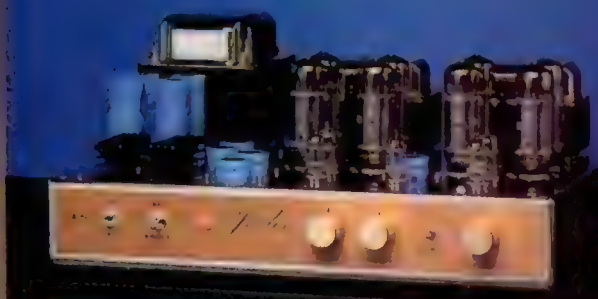

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CIRCLE NO. 49 ON READER SERVICE CARD

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
ACCUPHASE	C-290	S	L	No	20-20 +0,-0.2	9.5	0.005	I/O	252	2	0	No				21,195.	
	AD-290		MM/MC										2.0	94	80	3495.00	For model above.
	C-250	S	L	No	1-600 +0,-3.0	7	0.005	I/O	252	2	0	No				5495.00	
	AD-250		MM/MC										2	88	85	595.00	For model above.
ACURUS	RL 11(RI)	S	L	No	20-20 +0,-0.1	8	0.05		60	2	0	No				795.00	Discrete, Class-A circuitry; laser-trimmed volume and balance controls.
	LS 11	S	L	No	20-20 +0,-0.1	8	0.05		60	2	0	No				649.00	Discrete, Class-A circuitry.
	P10	S	MM/MC		20-20 ±0.3	8	0.06					No	2.4	80		395.00	As above; selectable gain and loading.
ADCOM	GFP-565	S	MM/L	No	10-50 ±0.2	10	0.003		52	3	2	No	0.55	90		900.00	
	GFP-555II	S	MM/L	No	10-50 ±0.3	10	0.005		52	3	2	No	0.55	85		600.00	
	GTP-700(RI)	S	L	No	20-20 +0,-0.5	10	0.009		153	4		No				1500.00	Tuner/preamp/surround (see also "Tuners" and "Surround Processors"); THX certified; two-zone/two-room control.
	GTP-550(RI)	S	L	No	20-20 +0,-0.5	10	0.005		153	4	2	No				900.00	Tuner/preamp/surround (see also "Tuners" and "Surround Processors").
	GTP-600(RI)	S	L	No	20-20 +0,-0.5	10	0.009		153	4	2	No				1100.00	As above; video switching.
	GTP-450(RI)	S	L	No	10-50 ±0.5	8	0.009		256	3	2	No				500.00	Tuner/preamp (see also "Tuners").
	GTP-350	S	L	No	10-40 ±0.5	8	0.009		256	1	2	No				400.00	As above.
	GFB-800(RI)	S	MM/L		10-50 ±0.5	7.5	0.03		76	2	0	No	0.88	81		800.00	Five-room, multi-source switcher.
A/D/S/	SC6(RO)	S	L	No	20-20 ±0.5	5	0.01		250	6	2	No				2999.00	Six-room, eight-source controller; for use with CP6 keypad control panels.
AESTHETIX	Callisto	T	L	No				I/O			0	No				8000.00	Includes external power supply.
	Io	T	MM/MC					I/O				No				5000.00	As above.
AMC	CVT1030	T	MM/MC/L	Opt.	4-80 +0,-3	20	0.03	No	150	1	2		2.3	79		599.95	Optional balanced out and tube sockets; with balanced in and out, CVT1030A.
	CVT1100(RI)	H	MM/L	No	20-20 +0,-0.5	30	1	No	150	2	2	No	1.3	79			
	AV81(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02	No	150	4	2	No				499.95	A/V switching.
	AV81HT(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02	No	150	4	2	No				749.95	As above; Dolby Pro Logic.
	AV81THX(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02	No	150	4	2	No				1199.95	As above; THX certified; electronic crossover.
AMERICAN HYBRID TECHNOLOGY	AHT/P	S	MM/MC		1-50 ±0.1	15	.0015					No	Sel.		98	2500.00	External power supply; d.c. coupled.
	AHT/P	S	MM/MC		1-80 ±0.05	20	.0015					No	Sel.		98	5500.00	External power supply.
	Nonsignature AHT/H	S	L		1-1M ±1		.0015			1	0	No				3300.00	As above; optional balanced out; d.c. coupled.
ANGSTROM	200(RI)	S	L	Yes	20-20 +0,-0.2	10	0.002		160	1	0	No				2995.00	Preamp/DAC/digital surround (see also "D/A Converters" and "Surround Processors").
	100(RI)	S	L	Yes	20-20 +0,-0.2	10	0.006		160	1	0	No				2195.00	As above.
ANODYNE GROUP	Linestage(RO)	T	L	Opt.	20-100 +0.1,-0.7	12	0.02	No	250			Yes				995.00	
	Phonostage	H	MM/MC		20-50 ±0.5	5	0.04	No					1.0	76	70	995.00	
	Precept(RO)	H	L		20-100 +0.4,-0.8	20	0.009	I/O	250			No				2900.00	
ARAGON	Aurum	S	L	No	20-20 +0,-0.1	16	0.03	O	75	2	0	No				1799.00	Discrete, Class-A circuitry; includes external power supply; direct-coupled.
	18K MkII	S	L	No	20-20 +0,-0.1	8	0.04		65	2	0	No				1399.00	As above.
	47K	S	MM/MC		20-20 ±0.3	8						No	2.4	86		595.00	Discrete, Class-A circuitry; selectable gain and loading; includes external power supply; optional high-storage supply, $250.00.
ARCAM	Delta 110	S	MM/MC/L	Yes	20-20 ±0.5	8	0.01	No	100	2	0	No			75	1500.00	Without D/A conversion, Delta 110S, $1100.00.
ARONOV AUDIO LABORATORY	LS-9000	T	L		10-100	4.0	0.25		250	1						1399.00	
ART AUDIO	VPI	T	MM/L	No	20-20 ±0.1	10	0.02	No	80	2	0	No	2.5	82		1695.00	Without phono stage, VPL, $1395.00.
	Conductor	T	L	No	1-80 ±0.02	20	0.001	No	80	2	0	No				3395.00	Upgradable power supplies.
	Export Conductor Phono Amp	T	MM/MC		10-80 ±0.02		0.02	No				No	2.5	88	83	1395.00	As above.
ATMA-SPHERE MUSIC SYSTEMS	MP-1	T	MM/MC/L	No	2-400 ±0.5	18†		I/O	300	2	0	Sel.	0.12	90	73	6800.00	†Into 600 ohms. External power supply; fully differential circuitry; no feedback; d.c. coupled output.
	P-2	T	MM/MC/L	No	2-80 ±1	15†		I/O	600	2	0	Sel.	0.17	87	70	2990.00	Fully differential circuitry; no feedback.
	MLS-1	T	L	No	2-400 ±0.5	18†		I/O	300	2	0					3800.00	As above.
	MP-2	T	MM/MC/L	No	1-400 ±0.5	30†		I/O	400	2	0	Sel.	0.12	93	76	14,700.	As above; external power supply; d.c. coupled output.
AUDIBLE ILLUSIONS	Modulus 3A	T	MM/L		5-100 ±1	80	0.05		50	1		Yes	1.00	75		1895.00	External power supply; optional MC input.
	Modulus 4P	H	MC		5-200 ±1	40	0.01					No			85	1995.00	External power supply; variable MC loading.
	Modulus L1	H	L	Opt.	5-150 ±1	80	0.05		50	1		Yes				1495.00	Internal headphone amp; external power supply.

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CIRCLE NO. 77 ON READER SERVICE CARD

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Coherence

Preamplifier

with

Standard Battery

Power Supply

JEFF ROWLAND
DESIGN GROUP

719-473-1181

CIRCLE NO. 60 ON READER SERVICE CARD

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
AUDIOACCESS	PX-6(RO)	S	L	No	10-25 ±0.1	6	0.002	No		1	2	No				1195.00	Preamp/controller; expandable to multi-source, multi-zone use; requires infrared or hard-wired source-controller interface; optional wall-mounted keypads and speaker-relay module; without front-panel controls, PX-6S, $1095.00.
	PX-600(RO)	S	L	No	20-25 ±0.5	3.5	0.05	No		0	12	No				2650.00	Six-zone preamp/controller; optional wall-mounted keypads.
AUDIO ADVANCEMENTS	PreMax	T	L		2-100 +0,-3	15	0.01		Var.	1	0	No				3150.00	With plug-in MM phono stage, $4150.00; with plug-in MC phono stage, $5150.00.
AUDIO ALCHEMY	DLC(RI)	S	L	No	20-150 ±0.1	2.9	0.001			0	0	No				495.00	Digitally controlled; includes Power Station One power supply.
	VAC-in-the-Box	S	MM/MC		20-20 ±0.1	2.5	0.01							86	74	259.00	External power supply; selectable phono gain, input resistance, and capacitance.
AUDIO BY VAN ALSTINE	Ωmega III SL	S	MM/L	No	12-40 ±0.2	12	0.004		50	2	0	No	0.7	78		485.00	Without phono circuits, $395.00.
	Ωmega III EC	S	MM/L	No	12-40 ±0.2	12	0.004		50	3	2	No	0.7	78		585.00	As above, $495.00.
	Super Pas 3i	T	MM/L	No	10-40 ±0.2	10	0.004		50	2	0	No	0.6	74		595.00	Kit, $445.00.
	Super Pas 4i	H	MM/L	No	10-40 ±0.2	11	0.003		50	2	0	No	0.6	74		695.00	As above, $545.00.
	FET Valve SL	H	MM/L	No	10-40 ±0.1	15	0.001		50	2	0	No	0.7	82		995.00	Without phono circuits, $845.00.
	FET Valve EC	H	MM/L	No	10-40 ±0.1	15	0.001		50	3	2	No	0.7	82		1145.00	As above, $995.00.
AUDIO DESIGN ASSOCIATES	CR-8P(RO)		L	No	20-20 ±0.25		0.05				2	No				1399.00	For multi-room System Omega.
	ADP-8		L	No	20-20 ±0.25	5	0.05			1	3	No				1259.00	
	DSP-8(RO)		L	No	20-20 ±0.25	5	0.007			4	3	No				1499.00	Multi-room preamp.
	CPC-8(RO)		L	No	20-20 +0.25	5	0.007					No				14,000.	8 x 8 multi-room, multi-source switcher.
	Delta-3	S	L	No	15-100 +3,-6	6	0.03	No			9					1999.00	8-in, 3-out A/V matrix switching; 12-character display labelling.
AUDIO ELECTRONICS SUPPLY	AE I	T	L		15-60	15			100			No				699.00	Kit, $599.00.
	AE II	S	MM/L		9-100	12	0.06		100			Yes	0.025	80		599.00	As above, $499.00.
AUDIO INNOVATIONS	L1	T	L	No	9-100 ±3				170	1	0					550.00	Selectable high- or low-level output.
	L2	T	L	No	9-100 ±3				170	2	0					1100.00	As above; buffered tape outputs.
	P1	T	MM													550.00	
	P2MM	T	MM													1300.00	
	P2MC	T	MC													1650.00	
AUDIOLAB	8000C MK II	S	MM/MC/L	No	20-20 ±0.5	7.8	0.01		100	2	2	No	2	81	77	750.00	
	8000PPA	S	MM/MC		10-20 ±0.2	10										1295.00	
	8000Q(RI)	S	L	No	10-20 ±0.2	7.7	0.007		Adj.	3						1495.00	
AUDIO MATIÈRE	Paraphrase	T	L		5-200					1	0	No				4975.00	
	MC-1	T	MC													1795.00	
	Overture	S	L		10-70					1	0	No				1995.00	
AUDIO NOTE	M-1 Phono	T	MM/L	No						1	0	No				1495.00	Zero feedback.
	M-2 Phono	T	MM/L	No						1	0	No				3195.00	As above.
	M-3 Phono	T	MM/L	No						1	0	No				5495.00	As above.
	M-7 Tube	T	MM/MC/L	No						1	0	No				19,700.	
	M-7 Silver	T	MM/MC/L	No						1	0	No				25,400.	
AUDIOPRISM	Mantissa	T	L		10-100 ±0.5	20	0.05		100	1	0	Yes				1895.00	Includes external power supply; stepped attenuator; with wiring and circuitry upgrades, Mantissa Silver Signature Series, $3095.00.
	Mantissa PH1	T	MM/MC		10-20 ±0.2	5	0.05					No	7	85	70	3750.00	Includes external power supply.
AUDIO RESEARCH	LS22(RO)	T	L	No	1.5-100 ±0.5	35	0.01	I/O		1	0	No				3995.00	Zero feedback; all inputs switchable between balanced and unbalanced; optional remote, $500.00.
	LS7	T	L	No	1-100 ±0.5	25	0.01			1	0	No				1495.00	
	LS2B MKII(RO)	H	L	No	1-100 ±0.5	†	0.01	I/O		1	0	No				2995.00	†Unbalanced, 30 V; balanced, 60 V. Without balanced input, LS2 MKII, $2650.00.
	LS3B(RO)	S	L	No	1-200 ±1	†	0.01	O		1	0	No				1995.00	†Unbalanced, 35 V; balanced, 75 V.
	LS3(RO)	S	L	No	1-200 ±3	35	0.01			1	0	No				1695.00	
	SP9 MKIII(RO)	H	MM/MC/L	No	5-50 ±0.5	50	0.01			2	0	No	0.25	92	72	2495.00	
	PH3	H	MM/MC		0.5-400 ±3	30	0.005					No	1.0	94	74	1495.00	
	PH2	S	MM/MC		0.5-150 ±3	90	0.005	I/O				No	2.0	92	72	2495.00	
AUDIO "78"/OWL	Owl 1	S	MM/L	No	20-20	5	0.05		300				3			389.00	Mono; for replay of 78s, mono LPs, and transcriptions; normal and hill-and-dale modes; monitors right and/or left groove walls; selectable turnover and roll-off with or without RIAA EQ; external power supply (see also "Equalizers").
AUDIOSOURCE	Pre-One	S	MM/MC/L	No	10-100 ±0.5	1	0.008	No	120	1	3	No	2.5	85	70	279.95	
AUDIO SYNTHESIS	Passion V	S/P	L	No	1-200		.0002	I/O		1	0	No				1795.00	31-step attenuators.
	Passion	S/P	L	No	1-200		.0002			1	0	No				1095.00	
	Pro Passion	S/P	L	No	1-200		.0002			0	0	No				950.00	
AUDIRE	Andante	S	MM/MC/L	No	5-100 +0,-0.2	12	0.005		100	2	4	†	1.00	90	80	1903.00	†Inverts polarity only in MC stage.
	Diffet 3	S	MM/L	No	5-100 +0,-0.25	15	0.005		100	2	0	No	1.00	86		1000.00	
	Legato	S	MM/L	No	5-100 +0,-0.25	10	0.01		100	2	0	No	1.00	75		587.00	

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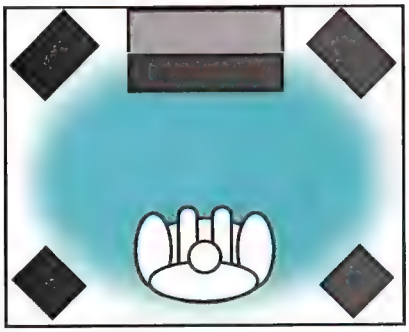
Before you call a contractor or run to the home improvement store, let an Adcom home theater GTP-600 tuner/preamplifier duplicate the dramatic depths of a large listening area. The GTP-600 and an award-winning Adcom power amplifier can instantly create a custom soundstage for your favorite movies or musical events, without physically adding a square foot of space. Providing switching for up to four video sources and four audio sources, the GTP-600 gives you the flexibility to customize your audio/video system for years to come. Composite or S-video connections provide a high definition signal path for maximum video quality. And with features like Adcom's exclusive Cinema Surround circuitry and Dolby Pro Logic® decoding, the GTP-600 brings cutting edge home theater technology to your fingertips. Logical control groupings and pre-programmed DSP (Digital Signal Processing) modes allow easy, precise adjustments for a variety of custom-tailored, psycho-acoustically correct listening environments. The user friendly "smart" on-

The GTP-600 keeps you in control of the action with an easy-to-use learning remote.

GTP-600:
e improvement.

screen display keeps you fully informed and makes system balancing easy and accurate. These features couple ideally with the GTP-600's advanced, programmable remote which lets you command up to eight additional system components. This sophisticated combination consistently delivers sound exactly the way you want to hear it. And the details? Typically Adcom. Gold plated RCA connectors, precision 1% tolerance Roederstein metal-film resistors and high speed linear gain amplifiers are just a few of the many outstanding design elements that give the GTP-600 its exceptional audio and video quality. Now, with Adcom home theater you can build an addition to your home that you can feel as well as see and hear. Pick up the right tools for the job at your local Adcom dealer today. You'll realize that our state-of-the-art components hit the nail on the head every time.



With the GTP-600's delay modes the rear channels move the walls back simulating the effect of a much larger area.

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CIRCLE NO. 8 ON READER SERVICE CARD

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: S=Solid State, T=Tube, H=Hybrid	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
AYRE	K-3(RO)	S	L	No				I/O	Adj.	1	0	No				2950.00	External power supply; optional remote, $375.00; optional phono stage, $650.00.
BALANCED AUDIO TECHNOLOGY	VK-5	T	L	No	1-1M ±3	40	0.02	I/O		0	0	No				3995.00	Zero feedback; no buffers or followers; fully balanced.
	VK-3	T	L	No	1-800 ±3	30	0.02	I/O		0	0	No				2495.00	As above.
BEL CANTO DESIGNS	Tosca	S	L	No	1-100 +0,-0.5	15	0.01	I/O	150	1	0	No				1590.00	
	Fidelio	S	MM/MC		1-100 +0,-0.5	15	0.01	I/O				No	5	85	75	1290.00	Version available with low-noise, high-gain MC stage.
BENZ-MICRO	PP-1	S	MC									No			82	1350.00	Includes external power transformer; 10-Hz rumble filter.
B & K COMPONENTS	PRO-10MC	S	MM/MC/L	No	1-150 +0,-0.5	14	0.02	O	45	1	0	No	0.8	82		898.00	External power supply.
	AVP1000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	O	62	2	0	No				798.00	A/V tuner/preamp (see also "Tuners"); optional surround board, $200.00 (see also "Surround Processors"); AC-3 upgradable; four video inputs; d.c. coupled.
	AVP2000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	O	62	2	0	No				798.00	Two-zone A/V preamp; optional surround board, $200.00 (see also "Surround Processors"); AC-3 upgradable; four S-video inputs; d.c. coupled.
	AVP4000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	O	62	2	0	No				1698.00	A/V preamp; includes cinema surround board (see also "Surround Processors"); THX certified; AC-3 upgradable.
BOULDER AMPLIFIERS	L3AE	S	L		20-20 +0,-0.05	24	0.003	O	60	1	0	No				2125.00	
	L3PP	S	MM										2.5			850.00	For model above.
	L3MC	S	MC													600.00	For L3PP; sensitivity, 0.25 mV.
	L5AE	S	L		20-20 +0,-0.05	24	.0015	I/O	60	2	0	Sel.				3750.00	Black finish; with metal finish, L5M, $4200.00.
BRYSTON	BP-25MC(RI)	S	MM/MC/L	No		†	.0025	I/O		1	0	Sel.				2995.00	†Balanced, 30 V; unbalanced, 15 V. External power supply; volume control on remote; without phono stage, BP-25, $1995.00.
	BP-20	S	L	No		†	.0025	I/O		1	0	Sel.				1495.00	External power supply.
	BP-5	S	MM/L	No		†	0.005	O		1	0	No				995.00	
	.4B	S	L	No		15	0.005	No		1	0	No				795.00	Optional balanced out, $100.00.
CALRAD	80-575	S	MM/MC/L	No	20-20	0.5	0.05		200	0	0	No	3	68	62		Includes external battery power supply.
CARVER	CT-23(RI)	S	MM/L		10-20 ±0.2	7	0.01			3	2			80		650.00	Tuner/preamp; Advanced Sonic Holography.
	CT-28V(RI)	S	MM/L		10-20 ±0.2	7	0.01			3	3			80		1000.00	Tuner/preamp/surround (see also "Surround Processors"); Dolby Pro Logic.
	CT-30X(RI)	S	L		5-30 ±0.1	7	0.01			3	3					1299.00	As above; THX.
CARVER RESEARCH	LightStar Direct(RI)	P	L		0-100		0.001	I/O		1	0	Sel.				1995.00	
CARY AUDIO DESIGN	LPP-1	T	MM		RIAA			No				No	1.5	78		399.00	For use with Cary SLI-30 and CAD-751A amps; optional LPP-1PP power supply, $249.00.
	PH-301	T	MM/MC		RIAA							No	1.5	81	78	1495.00	
	SLP-74	T	L		9-260	24			100	1		No				1495.00	Optional plug-in phono board, $399.00.
	SLP-94P	T	MM/L		9-30	20			100	1		No	1.5	81		2495.00	Without phono stage, SLP-94L, $2095.00; optional gold-plated faceplate and knobs, $499.00.
CELLO LTD.	Audio Suite	S	†	No	20-20 ±0.25	12	0.005	†		†	0	No		70	65	†	†Modular design; choice of line, MM, and MC modules; price depends on choices. Optional external power supply.
	Encore Line	S	L	No	20-20 ±0.25	12	0.01	I/O		2	0	No				8500.00	Includes external power supply.
	Palette	S	L	No	20-20 ±0.25	9	0.005	O		2	6	No				7500.00	As above (see also "Equalizers").
	Etude	P	L	No				No		0	0	No				2000.00	
CHASE TECHNOLOGIES	RLC-1(RI)	S	L	No	20-20 +0,-0.1	5.7	0.05				2	No				125.00	Adds remote-control capability to any preamp.
CHIRO	C-800	S	L	No	2-40 ±3	6	0.03	No		3	0	No				2198.00	A/V tuner/preamp/surround (see also "Surround Processors"); nine analog and five video inputs and outputs; two-zone operation (four analog outputs to second zone).
CLASSÉ AUDIO	CP-35(RI)	S	L	No	20-20 ±0.1	15		I/O	120	1	0	No				1095.00	
	CP-40(RI)	S	MM/MC/L	No	20-20 ±0.1	15		I/O	120	1	0	No		85	85	1495.00	
	CP-50(RI)	S	L	No	20-20 ±0.1	38		I/O	Sel.	2	0	No				2495.00	Optional MM/MC phono stage available.
	CP-60(RI)	S	L	No	20-20 ±0.1	42		I/O	Sel.	2	0	No				3495.00	As above.
CODA TECHNOLOGIES	02B	S	L	No	0-200 +0,-3	10	0.01	I/O	200	1	0	Sel.				1950.00	
	03P	S	MM/MC		0-200 +0,-3	10	0.01	†				Sel.	10	87	82	1950.00	†Balanced MC in, balanced MM and MC out.
	01P	S	MM/MC/L	No	0-200 +0,-3	10	0.01	O	200	2	0	Sel.	10	85	80	2850.00	
	Window(RI)	S	L	No	0-200 +0,-3	10	0.01	I/O	200	2	0	No				1450.00	
COFFIN ELECTRIC	P01(RI)	S	L	No	0-100 +0,-0.1	10	0.01		500	4	0	No				3500.00	Six-channel A/V preamp.
	P2(RO)	S	L	No	0-1M +0,-0.1	10	0.01		500	1	0	No				2000.00	Direct coupled; stepped attenuator; optional external phono stage.
	P4(RO)	S	L	No	0-1M +0,-0.1	10	0.01	I/O	500	2	0	Sel.				2000.00 Each	Separate chassis for each channel; optional external phono stage.

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
CONNOISSEUR DEFINITIONS	2.5 Phono Stage	S	MM/MC		0.1-10M +0,-0.5	15	.0005					No	0.7	99	79	10,995.	External power supply.
	2.5 Line Stage	S	L	No	0.1-10M +0,-0.5	15	.0001		200			No				11,995.	As above; six line inputs.
CONRAD-JOHNSON	PFR(RI)	S	L	No	2-75 +0,-1	10	0.01		200	2	0	Yes				2395.00	
	EFI	S	MM/MC									No				1795.00	
	Premier Fourteen(RI)	T	L	No		10	0.01			2	0	Yes				3995.00	
	Premier Fifteen	T	MM/MC									No				3995.00	
	PF2	S	MM/MC/L	No	2-75 +0,-1	10				2	0	Yes				1795.00	Without phono, PF2L, $1395.00.
	PV10A	T	MM/L	No		20				1	0	Yes				1195.00	Without phono, PV10AL, $995.00.
	PV12	T	MM/MC/L	No		20				2	0	Yes				2395.00	Without phono, PV12L, $1795.00.
CONVERGENT AUDIO TECNOLOGY	SL1	T	MM/MC/L	No	0.1-600	50	.0005		25	1	0	No	0.1	96	76		External power supply; stepped attenuator.
	SL1L	T	L	No	0.1-600	50	.0005		†	1	0	No					External power supply; stepped attenuator with optional, low-gain taper. †25 or 40 mV; set by dealer.
COUNTERPOINT	VP484	T	L	No	5-140	200	0.007	I/O	88	2	0	No				10,000.	
	SA2000	H	L	No	2-300 ±0.01	80	0.01		24	2	0	No				1695.00	Optional balanced input.
	Solid 8	S	L	No	1-500 ±0.1	20	0.03		24	2	0	No				1095.00	As above.
	SA1000	H	MM/MC/L	No	2-30 ±0.1	70	0.17		24	1	0	No	0.5	68	81	1195.00	As above; auto mute.
	SA3000	H	MM/MC/L	No	2-300 ±0.1	80	0.01		24	2	0	No	0.5	76	71	1995.00	External transformer; optional balanced input.
	SA5000	H	MM/MC/L	No	1-500 ±0.1	100	0.01		24	2	0	No	0.5	82	75	3995.00	External tube power supply; optional balanced input.
	HC818(RI)	S	L	No	1-120	20	0.03		24	2	0	No				1695.00	Two-zone controller; for home theater; motor-driven potentiometers; optional balanced input.
CREDO	CMP004	S	L	No	5-200	10	.0001		150	1	0	No				1800.00	
	CMP005(RI)	S	MM/MC/L	No	5-200	10	.0001		150	1	0	No	1.5	85	75	2300.00	
CREEK	P42M	S	L	No	0-35		0.01			2	0	No				595.00	Outputs allow using two or more stereo amps as bridged mono; optional additional gain stages for biamping or triamping; optional phono boards ($50.00 for MM, $95.00 for MC).
	OBH-8		MM		20-20 ±0.25		0.01						3.5	85		199.00	External power supply; upgraded supply, OBH-P/S, $99.00.
	OBH-9		MC		20-20 ±0.25		0.01								79	249.00	As above.
CROWN	PSL-2	S	MM/L	No	20-20 ±0.1	10	.0009	No		2	2	No		87†		995.00	†Re: 10 mV.
CURCIO AUDIO ENGINEERING	MP-567	T	MM/L	No	15-160 ±0.1	130	0.035		150	1	0	No	1.58	73		950.00	Kit, $430.00.
	Daniel II	H	MM/MC/L	No	10-400 ±0.1	150	0.008		150	1	0	No	0.56	82	73	2900.00	Kit, $1200.00; without phono, Daniel II Line, $2500.00 (kit, $1000.00).
DB SYSTEMS	DB-1B/2A	S	MM/L	No	20-20 ±0.04	9	.0008		120	1	0	Var.	0.9	77		740.00	Includes external power supply.
	DBR-15B/2A	S	MM/L	No	20-20 ±0.04	9	.0008		120	1	6	Var.	0.9	77		1265.00	As above; without oak cabinet, $1115.00.
	DB-1B-HL/2A	S	L	No	10-50 ±0.1	9	.0008		120	1	0	Var.				620.00	Includes external power supply.
	DB-4B	S	MC		10-100 ±0.1	2	.0008					No			80	205.00	Requires DB-2A power supply.
	DB-8	S	MM		20-20 ±0.04	4	0.01					No	0.9	76		150.00	Wall-mount transformer.
	DB-8HG	S	MC		20-20 ±0.04	3	0.01					No			66	175.00	As above; MC phono sensitivity, 1.2 mV.
DEMETER AMPLIFICATION	VTMP-2B	T	L	No	10-100	20	†	I		0	0	Sel.				1850.00	†0.118% at 20 Hz.
DENNESEN	JC80MKII	S	MM/MC/L	No		18	0.005	O	100	2	0	Yes	2	100		6500.00 Pair	Mono; external power supply.
	JS90	S	L	No		18	0.005	O	100	2	0	Yes				3200.00	External power supply.
DENON	AVP-8000(RI)	S	L	Yes					150			No				3500.00	Tuner/preamp/surround (see also "Tuners" and "Surround Processors"); AC-3, THX 5.1, and THX 4.0 surround.
	PRA-1500(RI)	S	MM/MC/L	No	1-300 +0.2,-3	10	0.003	O	150	2	2		2.5	96	79	550.00	Two video inputs, one video output; mono full-range and mono subwoofer outputs.
	HMA-500	S	L		20-20 +0,-3				500	0	0					500.00	A/V karaoke preamp; three mike, four audio, and four video inputs; DSP circuit; mike/line mixing.
	PRA-S1	S	MM/MC/L	No				I/O		2	0	No				17,000.	
DGX AUDIO	DDP-1	S	L	Yes	20-20 ±0.1	3	0.01		300	1	0	No				995.00	Includes processing for loudspeaker correction (see also "Signal Processors"); digital output.
DPA DIGITAL	DSP 200S	S	L	No	10-28 ±1	2	0.005		250	1	0	No				895.00	
	DSP 200SD	S	MM/MC										2			895.00	
DUSON	C-100	S	L	No	2-120 ±3	20			150	2	0	No				1550.00	
	C-1000	S	MM/MC/L	No	2-140 ±3	24			150	2	0	No	2.0	70	68	2100.00	
DYNACO	PAS-4	T	MM/L	No	2-150 +0,-3	40	0.025	No	250				1.5			From 999.00	Separate power supply.
	PAT-6 Series II(RI)	S	L	No	8-170 +0,-3	5	0.02		50							500.00	Tuner/preamp (see also "Tuners").
DYNAUDIO	Arbiter(RI)	S	MM/MC/L	No	5-100 ±0.1	17	.0003	O	500	4		Sel.				75,000.	External battery power supply; digitally controlled attenuators; optional balanced inputs.
EAGLE	2020	S	L	No	0.1-200	12	0.025	No		1	0	No				995.00	Output, 5 V rms into 50 ohms; external power supply.
EDGE ELECTRONICS	P1-A	S/P	L	No	3-300 ±0.2	13	0.001		100	1	2	No				418.00	Switchable between active and passive modes; available with phono stage.
	P2-A	S/P	L	No	3-300 ±0.2	13	0.001		100	1	2	No				551.00	As above.
	T1-A	T	L	No	10-100	10	0.01		100	1	0	No				628.00	Available with phono stage.

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CIRCLE NO 25 ON READER SERVICE CARD

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: S=Solid State, T=Tube, H=Hybrid	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
EIDOLON RESEARCH	Salesia	T	MM/L		0.5-150 +0,-1.5	70	0.01		Sel.	2	0	Yes	1.45	78		1295.00	Passive and active RIAA; line-stage bypass switch.
	Julia	T	MM/MC/L		0.1-200 +0,-1.5	85	0.01		Sel.	2	0	No	1.45	79	65	4495.00	External power supply.
ELECTRONIC VISIONARY SYSTEMS	UA24	P	L		0-1M			Opt.		0	0	No				305.00 Pair	24-position stepped attenuators; mount on amp; with balanced in and out, UA24B, $450.00 per pair.
ELITE	C-72(RI)	S	MM/MC/L	No	1-150 +0,-3		0.002		150		2	No	2.0	74	76	850.00	Video switching.
ENCORE	DL2010.2b	H	MM/MC/L	No	0.1-200 +0,-3	22	0.025		125	2	0	No	4.0	70	68	3500.00	No switches in signal path; stepped volume control; without phono stage, DL2010.2b-L, $3095.00.
ENSEMBLE	Virtuoso	H	L	No	20-20 +0,-0.1	14	0.01	O	200	2	0	No				4550.00	
	Phonomaster	S	MM/MC			6.5	0.24	O				No	2.5			780.00	Selectable phono loading; powered by model above or optional supply ($260.00).
ESOTERIC SOUND	Vintage	S	MM		20-40 ±0.5	4.5	0.01				2	No	4.5	70		335.00 Each	Mono; compensation for mono records; vertical/lateral switch.
ESSENCE	Emerald	T	L	No	3-100	24	0.01	Opt.	50	2	0	No				7850.00	
EXPERIENCE ELECTRONICS	Roehrling	T	L		16-22 +0,-0.1		0.02	I				No				3500.00	
EXPOSURE	XIX	S	L		20-20 ±0.5	15			150	1		No				1449.00	
	XVII	S	MM or MC/L		20-20 ±0.5	15			150	1		No	3			1649.00	
	XIV/IX	S	MM/MC/L		20-20 ±0.5	10			150	2		No	3			5795.00	
EXPRESSIVE TECHNOLOGIES	SU-1		MC		0.7-150 +0,-0.1	25		I/O				No			100	3500.00	Transformer; 28-dB fixed gain.
FIRST SOUND	I	P	L	No						1	0	No				1200.00	Stepped attenuators.
	II	P	L	No						1	0	No				2200.00	As above.
	Signature	P	L	No						1	0	No				4950.00	As above.
FM ACOUSTICS	Resolution Series 122	S	MM/MC		1-400	8	0.07					No				4998.00	Class A.
	Resolution Series 266	S	L	No	1-2M +0,-3	55	0.003	I/O	100	1	0	Sel.				28,880.	As above.
	Resolution Series 244A	S	MC/L	No	2-2M	22	0.03		100	1	0	No			†	15,000.	As above; no overall or local feedback. †90 to 104 dB.
	Resolution Series 244B	S	MM/L	No	2-2M	22	0.025		100	1	0	Yes	3.1	†		12,500.	As above.
	Resolution Series 244C	S	L	No	2-2M ±1.5	22	0.025		100	1	0	No				9980.00	Class A.
	Resolution Series 222	S	MM/MC		1-400 ±1	34		I/O				Sel.	10	104	89	16,980.	As above; balanced MM/MC inputs.
FORTÉ	Forty Four(RI)	S	L	No	0-200 ±1	11	0.005	I/O		2	0	No				1350.00	
	FP1	S	MM/MC		RIAA ±0.25	8	0.005						1	85	74	750.00	
GEMINI SOUND PRODUCTS	Pvx-20	S	MM/L	No	10-100 +0,-3	10	0.005			1	2		2.4	75		239.00	
GOLD AERO	dB-45	S	MM/MC		10-80 ±1	9	0.1					No	2.8	100	80	799.00	External power supply; with upgraded components, dB-45S, $999.00.
	dB-60	H	MM/MC		10-100 ±1	25	0.1					No	0.5	90	70	2499.00	External power supply.
GOLDEN TUBE AUDIO	SEP-1P	T	MM/L	No	10-100 ±3	6	0.05	O	100	2	0	No	1.5	85		980.00	Without phono stage, SEP-1, $880.00.
GORDON INSTRUMENTS	Gordon(RI)	S		No													Custom-built.
GRYPHON AUDIO DESIGNS	Orestes Limited Edition	S	MM/MC					I/O				No				9750.00	
	Elektra	S	L	No				O		1	0	No				9750.00	Optional Orestes MM/MC phono module. $5000.00.
	Bel Canto	S	L	No				O		1	0	No				5700.00	
HARMAN KARDON	PT2300(RI)	S	MM/L		0.5-200 ±3	6	0.005	No		2	2	No	2.2	88		629.00	Tuner/preamp (see also "Tuners"); five line inputs; subwoofer output.
HARMONIC PRECISION	HP-1	S	MC/L	No	0-120 ±0.5		0.001			2	0					795.00	
JADIS	DPL	T	L	No												4300.00	
	DPL-2	T	L	No												2650.00	
	DPMC	T	MC													4300.00	
	JPL MkII	T	L	No												6200.00	
	JPS-2	T	L	No												10,800.	
	JPS-3	T		No												10,800.	
	JP-80MC	T	MM/MC/L	No												15,500.	
	JP-200MC	T	MM/MC/L	No												24,900.	
	JPP-200	T	MC													7100.00	
JARRETT-WAUTERS RESEARCH	1.0	T	MM/MC/L	No	20-20 ±0.5	10	0.1	No	126	2	0	Yes	2.0			3695.00	
JOULE ELECTRA	LA-100(RO)	T	L		5-100 +0,-1	5	0.1		300	1	0	Yes				2695.00	Optional wiring and component upgrades.
	LA-200(RI)	T	MM/L		5-100 +0,-1	5	0.1		300	1	0	Yes	2	70		4495.00	As above.
	LAB-1	S	MM/MC		10-40 +0,-1	10	0.01						2	70	60	995.00	Separate power supply; d.c. coupled.
JRM	Preamp	S	MM/MC/L	No	0-100 +0,-1	12	0.001		Sel.	2	Opt.	Sel.	1.25	88	78	1170.00	Includes 10-watt/channel headphone amp; video inputs; infrasonic filter.
	PEM	S	MM/L	No	0-100 +0,-1	12	0.001		Sel.	2	†	Sel.	1.25	88		2700.00	†Two three-band pre-EQs, eight-band master EQ. Two MM inputs; cross-fade input select master and cue busses.

Frame Of Reference:

This picture tells you a lot about AudioQuest cables, but without a frame of reference it doesn't tell you whether the boxes (or the viewer) are rising, falling or just floating. Many inferior cables are popular, even though comparison against a proper reference immediately reveals serious flaws. Because AudioQuest cables are referenced against *no* cable (the bypass test), we understand each cable's strengths and weaknesses.

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A"-Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A"-Wtd. re: 0.5 mV	Price, $	Notes
KAB ELECTRO-ACOUSTICS	Souvenir-STD	S	MM		30-15	3.5	0.07	No			8	Yes	8	79		325.00	Mono with stereo bypass; includes processing for 78-rpm records (see also "Signal Processors").
	Souvenir-INL	S	MM		30-15	3.5	0.07	No			8	No	8	79		425.00	As above; impulse noise limiting (see also "Signal Processors").
KENWOOD	KC-X1(RI)	S	MM/MC/L	No	15-100 +0,-3	1.2	0.002		200	1	2	No	2.5	78		999.00	THX certified.
KINERGETICS RESEARCH	KPA-3(RI)	S	L	No	20-20 ±0.5	10	0.01	O		1	0	No				1795.00	
	KSP-3(RI)	S	L	Yes	20-20 ±0.5	2.1	0.01			0	0	No				2995.00	Audio and video analog inputs; three digital inputs.
KLIMO	Argo	T	MC		10-450 +0,-3	10	0.2					Yes			75	2200.00	External power supply; adjustable MC input impedance.
	Merlin(RO)	T	MM/L		3-450 +0,-3	25	0.07			1	0	Yes	1.0	76		5250.00	Optional remote, $750.00; without phono stage, Merlin LS, $3900.00.
	Viv	T	MM/MC		3-450 +0,-3		0.18					Yes	1.0	76	75	6600.00	External power supply; variable input impedance.
KLYNE AUDIO ARTS	System Six																See models below.
	6LE	S	L		1-200 +0,-0.2	10	0.005		100	2	0	No				1950.00	With internal MM/MC stage, 6LE/P, $2450.00.
	6PE	S	MM/MC			10	0.01					No	7.1	85	70	1950.00	
	6LX3.3	S	L		1-200 +0,-0.2	10	0.005		100	2	0	No				2850.00	External power supply; with internal MM/MC stage, 6LX3.3/P, $3950.00.
	6PX3.3	S	MM/MC			10	0.01					No	7.1	85	70	2950.00	External power supply.
	System Seven																See models below.
	7LX3.5	S	L		1-200 +0,-0.2	10	0.005	O	100	1	0	No				3750.00	External power supply; with internal MM/MC stage, 7LX3.5/P, $5950.00; with balanced in and out, 7LX3.5/B, $4450.00.
	7PX3.5	S	MM/MC			10	0.01					No	7.1	85	72	3950.00	External power supply; with balanced output, 7PX3.5/B, $4450.00.
KRELL	KRC HR(RI)	S	L	No	0.2-400 +0,-3	14	0.02	I/O		1	0	Sel.				6900.00	Direct coupled.
	KRC-3(RI)	S	L	No	0.2-325 +0,-3	8.5	0.02	I/O		1	0	Sel.				2950.00	As above.
	Reference Phono	S	MC		20-20 ±0.1							No			80	1250.00	Mounts internally.
	Standard Phono	S	MM/MC		20-20 ±0.2							No	8.9	89	71	650.00	As above.
	Reference KPE	S	MC		20-20 ±0.1							No			80	1600.00	Optional external power supply, $600.00.
	Standard KPE	S	MM/MC		20-20 ±0.2							No	8.9	89	71	800.00	As above.
LAMM AUDIO LABORATORY	L1(RI)	H	L	No	3-100 +0,-0.3	70	0.05	O	135	2	0	Sel.				5690.00	Remote on/off switch for Lamm power amps.
LANGEVIN	Phono/Line Pre	S	MM/L	No	20-50 +0,-0.5	10	0.001		100	0	0	No	1.6	70		1275.00	Without phono, Stereo Line Pre, $975.00.
LEGACY AUDIO	Legacy High Current (RI)	S	L	No	10-200	12	0.001	I/O	450	2	0	No				1495.00	
MARK LEVINSON	No. 25	S	MM or MC					No				No	Sel.			2495.00	Requires PLS-226 power supply.
	No. 25S	S	MM or MC					No				No	Sel.			2995.00	As above.
	No. 38(RI)	S	L	No	20-20 +0,-0.01	16	0.01	I/O		2	0	Sel.				3995.00	Communicates with Mark Levinson 30 Series components.
	No. 38S(RI)	S	L	No	20-20 +0,-0.01	16	0.01	I/O		2	0	Sel.				6495.00	As above.
LEXICON	CP-3 Plus(RI)	S	L	No	10-100 ±1	6	0.005		250	1	0	No				3200.00	Video switching; includes crossover; DSP and THX (see also "Surround Processors").
	DC-1(RI)	S	L	Yes	10-20 ±0.5	8	0.005	No	300	3	3	No				1700.00	Two-zone control; four digital and five video inputs (see also "D/A Converters" and "Surround Processors").
LINEAR ACOUSTIC	LAV 1	S	MM/MC/L	No			0.01			2	0			86	77	3600.00	Includes external power supply; matching resistors for MC input.
	LAV 2	S	MM/MC/L	No			0.01			2	0			85	77	2600.00	Includes external power supply; dual outputs for biamping; with upgraded chassis, LAV 2 Special Finish, $3000.00.
LINN	Wakonda(RI)	S	MM/MC/L	No					300	2	0	No	3.1			1195.00	Line-level version, $1095.00.
	Kairn(RI)	S	MM/MC/L	No					188	2	0	Yes	2			2995.00	
	Kairn-Pro(RI)	S	L	No					188	2	0	Yes				2395.00	
LIRPA LABS	Lirpa 1 Mk K3(RI)	H	LMNOP	Nah	18-34 +12,-3	0.6	113.0	OY	Yes	3.5	7.8	Yup	12.04	43	29	709.95	Externalized power supply; with kitchen sink, $1400.00; without it, $1600.00.
LUXMAN	C-383(RI)	S	MM/MC/L	No	10-100 +0.2,-0.8	1	0.003		150	4	2	No	2.5	91	76	995.00	A/V switching; upgradable to multi-room control.
	CL-38	T	L	No	20-100 ±1	10	0.12		170	1	1	No				8000.00	
	C-08	S	L	No	8-100 ±0.5	10	0.05	I/O	150	2	1	No				10,000.	
	E-03	S	MM/MC		20-100							No	4	103	83	2000.00	
MANLEY LABS	Manley Reference Line	T	L	No	10-100 ±0.2	30	0.001	I/O	100	0	0	No				5000.00	External power supply; variable feedback.
	Manley Reference Phono	T	MM/MC/L	No	10-100 ±0.5	30	0.001	I/O	100	0	0	No	1	65	60	6000.00	As above; balanced MC input.
	Mastering Room Phono	T	MM/MC/L	No	10-100 ±0.5	30	0.001	I/O	100	0	0	No	1	60	60	4000.00	Balanced MC input; variable feedback; without phono, Mastering Room Line, $3000.00.
	Lab Series Line	T	L	No	10-50 ±0.5	25	0.001		100	0	0	No				1150.00	Stepped volume control; variable feedback; buffered tape output.
	Lab Series Phono	T	MM		RIAA	30	0.001					No	1.5	65		950.00	
	Manley Bal-Coil RIAA Phono	T	MM/MC		RIAA	50	0.001	I				Sel.	1.15	70	65	2250.00	External power supply; balanced MC input; MC gain controls; optional balanced output.

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
MARANTZ	SC-5	S	MM/MC/L	No	20-20 ±0.1	7	0.005	I/O	150	2	0	No	2.0	88	72	8000.00	Includes external battery power supply.
	SC-23	S	L	No	20-20 ±0.1	7	0.01		150	1	0	No				1500.00	
	AC-500(RI)	S	MM/L	Yes	20-20 ±0.5	5	0.015		150	3	2	No	2.0	85		699.99	CD player/tuner/preamp; digital outputs.
MATISSE	Reference	T	MM/MC/L	No	12-100 +0.04,-0.14	200	0.03		150	1	0	No	2.0	75	75	8800.00	External power supply; MC phono sensitivity, 0.2 mV.
	Fantasy Line Stage	T	L	No	12-100 +0.04,-0.14	200	0.016		150	1	0	No				5400.00	External power supply; stepped ladder attenuator.
MAVRICK	Ultimate Phono/ Line Stage Processor	S	MM/MC/L	No	0.2-500 ±0.25			No		0	0	No	0.1	100	95	10,000.	Vertical; floor-standing; external power supply.
McCORMACK AUDIO	Active Line Drive ALD-1	S/P	MM/MC/L	No	5-100 +0,-1	10	0.01	O	225	2	0	No	1.10	75	70	1745.00	Optional phono stage and external power supply; one passive and seven active inputs.
	Line Drive TLC-1(RO)	S/P	L	No	0-200		0.001			2	0	No				995.00	Buffered; optional external power supply.
	Micro Line Drive	S/P	L	No	10-200 ±0.1	6	0.008		500	1	0	No				595.00	Active and passive outputs.
	Micro Phono Drive	S	MM/MC		10-200 ±0.15	6	0.01					No	1.10	75	70	495.00	Adjustable phono loading and gain.
McINTOSH	C712(RI)	S	MM/L	No	20-20 +0,-0.5	8	0.002	O	250	1	2	No	0.5	90		1500.00	
	C38(RI)	S	MM/L	No	20-20 +0,-0.5	8	0.002	O	250	2	2	No	0.5	90		2500.00	
	C40	S	MM/L	No	20-20 +0,-0.5	8	0.002	I/O	250	2	5	No	0.5	90		3500.00	
	CR12	S	L	No	20-20 +0,-0.5	8	0.01	O	250		2	No				3300.00	Four-zone, multi-room A/V controller.
MELOS AUDIO	MA-111B	T	MM/MC/L		10-200 +0,-0.3	45	0.09		100	1	0	Yes	1.00	75	65	1395.00	External power supply.
	MA-220G Phono	T	MM/MC		20-20	30	0.09					No	1.00	75	65	1395.00	As above; selectable cartridge loading.
	MA-333 Phono	T	MM/MC		20-20	30	0.09	O				No			70	2495.00	External power supply; balanced circuitry.
	SHA-1	T	L		10-200	6	0.09		100			No				1095.00	Two headphone outputs.
	SHA-Gold(RI)	T/P	L		10-200	30	0.09	O	100			No				1995.00	Active and passive outputs; optoelectronic volume control.
	MA-210	T	L		10-200	30	0.09		100	1	0	No				1395.00	Optional balanced output, $200.00.
	MA-333R	T	L		10-200	40	0.09	O	100	2	0	Sel.				2895.00	External power supply; with remote control and optoelectronic volume control, $3595.00.
	MA-333BR(RI)	T	L		10-200	40	0.09	I/O	100	1	0	Sel.				4395.00	External power supply; optoelectronic volume control.
MERIDIAN	501	S	L	Yes	5-20 ±0.02	16.9	0.005		50	2	1	No				995.00	Optional MM or MC phono stage, $250.00; with video switching (eight inputs, six outputs), 501V, $1450.00.
	562	S	L	†	5-20 ±0.02		.0001		2V	3	0	No				1195.00	†A/D conversion. With video switching as above, 562 V, $1550.00; with video switching and A/D and D/A conversion, 562V/517, $1945.00.
METAXAS AUDIO SYSTEMS	Opulence	S	MM/MC/L	No	0-2M ±3	18	0.005	†	500	1	0	No	1.0	85	68	7500.00	†Optional balanced in and out. External power supply; without phono, $6500.00.
	Marquis	S	MM/MC/L	No	0-2M ±3	15	0.005	†	500	1	0	No	1.0	80	65	3200.00	External power supply; without phono, $2800.00.
	Charisma	S	MM/MC/L	No	0-1M ±3	10	0.005	†	500	1	0	No	1.0	75	60	2000.00	Without phono, $1700.00.
MICROMEGA	Tempo P(RI)	S	L	No	20-20	10	0.01	I	500	1	0					1595.00	Optional MM phono, MC phono, and Dolby Pro Logic boards.
	Variodac(RI)	S	L	Yes	2-20	9	0.01			1	0	Sel.				895.00	Preamp with D/A conversion (see also "D/A Converters").
MONRIO	Primus	S	L		2-75		0.002										
BRUCE MOORE AUDIO DESIGN	Companion	T	L		2-200 +0,-1	20	0.05			1		Yes				1395.00	
	Deluxe	T	MC/L		2-200	50	0.05			1		No				7500.00	External power supply; without phono, $5500.00.
MORRISON AUDIO	PRE-3	S	MM/MC/L	No	0.16-400	10	0.006	No	Var.	1	0	No	Var.			3000.00	External power supply.
MUSEATEX AUDIO	AVC-1(RI)	S	L	No	1-100 +0,-0.25	3	0.25	I/O	88	†	0	No				1999.00	†Two audio and two A/V tape loops.
MUSE ELECTRONICS	Three(RI)	S	L	No	2-5M	5	0.02	I/O	50	1	0	Sel.				1950.00	
MUSICAL DESIGN	SP-2B	T	L	No	0.1-180	60	0.01		100	1	0	Yes				995.00	Direct input bypasses switching.
	Phono One	S	MM/MC		20-20 ±0.2	10	0.01					No	5	80		595.00	Selectable gain.
MUSIC REFERENCE	RM-4C	T	MC		10-100		0.01					No			90	750.00	
	RM-4+	T	MM		2-200 +0,-1	20	0.01	No				Yes	0.25	87		950.00	Adjustable gain and impedance.
	RM-5 MKIII	T	MM/L	No	1-100	40	0.15			1		Yes		87		1370.00	No cabinet; oak cabinet, $175.00; rosewood cabinet, $250.00.
MUSIC & SOUND	DLS-1(RI)	S/P	L	†	1-200	10	.0008	O		2	0	No				1195.00	†18-bit, eight-times oversampling D/A converter. Seven high-level and three digital inputs; video switching; external power supply.
	ACC-1(RI)	S/P	L	Yes	1-200	10	.0008	O		2	0	No				895.00	
NAD	1000	S	MM/MC/L	No	20-20 ±0.2	12	0.04	No	80	2	2	No	1.5	76	76	349.00	Includes headphone amp.
	106	S	MM/MC/L	No	20-20 ±0.2	12	0.02	O	80	2	2	No	1.5	76	76	599.00	As above.
	117	S	L	No	20-20 ±0.5	6	0.03	No	150	2	2	No				599.00	See also "Surround Processors."
	917	S	L	No	20-20 ±0.5	6	0.03	No	150	2	2	No				699.00	As above.
NAIM AUDIO	NAC 92	S	L	No	20-20 ±0.5	7.5			75	2	0	No				900.00	Requires external power supply; optional MM or MC phono boards, $150.00 per pair (2.5-mV MM phono sensitivity).
	NAC 72	S	L	No	20-20 ±0.5	7.5			75	2	0	No				1325.00	As above.
(Continued)	NAC 82(RI)	S	L	No	20-20 ±0.5	7.5			75	3	0	No				4150.00	As above.

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Aiwa AD-F850 •3-heads, Dolby B,C, HX-Pro, remote	$229.95
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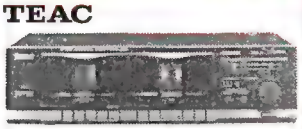
TEAC



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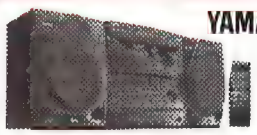
Mini Audio Systems

YAMAHA



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Aiwa NSX-2700 •AM/FM, CD, dual cassette, remote	$219.95
Aiwa NSX-V20 •AM/FM, 3-disc CD, dual cassette	$299.95
Panasonic SC-CH72 •AM/FM, 3-CD changer, dual auto-rev. cassette	$379.95
Aiwa NSX-V50 •AM/FM, 3-CD changer, dual cassette	$399.95
Denon D-500 •3-CD changer, dual auto-rev. cassette.	$599.95

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Technics SL-BD22K •Turntable, semi-auto, belt-drive, pitch control	$139.95
Audio Technica PT300 •Cartridge, universal-mount, elliptical stylus	$24.95
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CIRCLE NO. 58 ON READER SERVICE CARD

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
NAIM AUDIO (Continued)	NAC 52(RI)	S	MM or MC/L	No	20-20 ±0.5	7.5			75	3	0	No	2.5			6400.00	Requires Super-Cap power supply, $3900.00.
NAKAMICHI	STP 1700(RI)	S	L	No	20-20 +0,-0.5	12	0.01		150	4	2	No				1700.00	A/V switching; S-video inputs and outputs; AC-3 compatible; Dolby Pro Logic; THX certified.
	STP 1200(RI)	S	L	No	20-20 +0,-0.5	12	0.02		150	4	2	No				1200.00	
N.E.W.	P-2A	T	L	No		17	0.03			1	0	Sel.				798.00	Three outputs; single-ended Class A.
	P-3	T	L	No	20-25	17	0.02			1	0	Yes				1298.00	Single-ended Class A; upgradable to battery power.
	LP-3	T	MM/MC									No	1.8	90	65	498.00	Optional PWR-3 power supply, $349.00.
	DCLP-55	T	MM/MC				0.008						2	94	82	2298.00	Battery powered; includes DCIB charger and isolation base.
	DCP-33	T	L	No	20-25	15	0.006			1	0	Yes				2498.00	As above; three outputs.
	AVP-4(RO)	T	L	Opt.		12				2	0	No					Home theater contoller.
	DCAP-44	T	L			14				2	0	No					Battery powered; includes DCIB charger and isolation base.
OCM TECHNOLOGY	OCM 88(RI)	S	L		20-20 ±0.1	9	0.05	0		2	0	No				2395.00	Class A.
	OCM 58	S	L	No	0.2-150	18	0.05	I/O	1.93 V	1	0	No				2100.00	Balanced connections only.
	OCM 55	S	L		20-20 ±0.1	9	0.05	I/O		1	0	No				1395.00	Class A.
	OCM 10	S	MM/MC										10	86	72	1195.00	
ONIX	OA 36(RO)	S	L	No	11-35 ±1		0.001		140	2	0	No				1995.00	Optional MM or MC phono stage.
	OA 24	S	MM/MC/L	No	11-35 ±1	1	0.004		140	1	0	No	2.5	73	66	795.00	Requires S.O.A.P. 2 power supply, $595.00, or Onix OA 401 amp.
ONKYO	P-301	S	MM/L	No	15-3 ±1	5	0.009			3	3	No	2.5	83		290.00	Multi-room capability if used with M-501 amp.
	Integra P-304	S	MM/MC/L	No	0.8-170 ±3	6	.0005			2	2	No	2.5	92	81	560.00	Dual record-output selectors.
	Integra P-388F	S	MM/MC/L	No	0.8-150 +0,-3	10	.0005	I/O	150	2	0	No	1.25	92	81	1250.00	Motorized input selector and volume control.
PAC	Pro-Reference III	T	L		10-100	28	0.01		30	1	0	No				3995.00	
	Pro-Reference IIIp	T	MM/MC		10-100 +0,-1	14	0.01						0.3			2995.00	
	Pro-Reference III/10k	T	MM/MC/L		10-100	28	0.01		30	1	0	No	0.3			10,000.	Includes Pro-Reference III, Pro-Reference IIIp, power supply, and rack; line-level version, Pro-Reference III/7.5k, $7500.00.
	Pro-Reference 2000	T	L		10-100	28	0.01		30	1	0	No				2495.00	
PARASOUND	P/HP-850	S	MM/L	No	10-100 +0,-2	10	0.009		150	1	2	No	2.5	65		395.00	Includes headphone amp.
	P/LD-1100(RI)	S	L	No	5-135 +0,-2	10.5	0.005		150	2	0	Sel.				850.00	Class A.
	P/LD-2000(RI)	S	L	No	5-135 +0,-2	10.5	0.005	I/O	150	1	0	Sel.				1495.00	As above; d.c. coupled.
PASS LABROTORIES	Aleph P	S	L	No	20-20 ±0.1	20	0.1	I/O		1	0	No				3000.00	Single-ended Class A; no feedback.
	Aleph L	S	L	No	20-20 ±0.1	10	0.1	I/O		0	0					2000.00	As above; stereo unbalanced, mono balanced.
PERREAUX	AVP-6(RI)	S	L	Yes	10-65 +0,-0.4	22	0.001	I/O	200	2		Yes				4995.00	Surround sound processing (see also "Surround Processors"); digital audio, S-video, and composite-video inputs and outputs; balanced front inputs and outputs.
	EAV-5(RI)	S	L		20-50 ±0.3	8.2	0.006		220	2						1495.00	Surround sound processing (see also "Surround Processors"); video switching.
	Reference SM-6(RI)	S	L		10-65 +0,-0.4	22	0.001	I/O	200	2						2495.00	Two sets of pre-out jacks.
	EP-4(RI)	S	MM/MC/L		20-50 ±0.3	8.2	0.006		220	2			2.0			995.00	
PLACETE AUDIO	VF-BUFO3(RO)	S	L	No	10-500 ±0.5	6	0.005			2	0	No				2995.00	
	G2-AD797BN (RO)	S	L	No	10-200 ±0.5	8	.0008			2	0	No				2995.00	
	Passive(RO)	P	L	No						2	0	No				1995.00	Buyer selects potentiometer impedance.
PLATINUM ELECTRONICS	One	S	L	No	8-200 ±0.1	20	0.03				0	No				3500.00	External power supply; Class A; discrete circuitry.
POINTSOURCE AUDIO	PR100	S	L	No	1-200	7	0.01				0	No				850.00	
	PRT100	T	MM/L	No	5-125	20	0.05				0	No				950.00	
	PR10	P	L	No							0	No				600.00	
PRESENCE AUDIO	Linestage I	T	L	No	5-250 +0,-3	30	0.4			1	0	Yes				1850.00	External power supply; stepped attenuators.
PROCEED	PAV(RI)	S	L	No	20-20 +0,-0.2		0.01	I/O		4	0	No				4195.00	Multi-zone; video switching; THX certified (see also "Surround Processors").
	PRE(RI)	S	L	No	20-20		0.03	I/O		2	0	Yes				1995.00	Remote turn-on of Proceed amps.
PROTON	AP-2000(RI)	S	MM/L	No	20-20 ±0.5	10	0.02		150	2	2	No	2.5	75		300.00	Bass EQ.
PS AUDIO	6.2	S/P	L	No	20-20 ±0.1	8.5	0.01		90	1	0	No				795.00	Direct coupled; active or passive operation.
	5.7	S/P	MM/MC/L	No	20-20 ±0.1	8.5	0.01		90	1	0	No	4.8	85	74	995.00	As above.
	Phonolink	S	MM/MC		20-20 ±0.25		0.01					No	4.8	85	74	795.00	Passive EQ.
	7.0(RI)	S	L	No	20-20 ±0.01	8.5	0.03	I/O	Sel.	1	0					1195.00	
PSE	HL-1(RO)	H	L	Opt.	5-100 +0,-0.5	20	0.01	I/O	250	1	2	No				1695.00	Optional MM phono stage.
	PDL-1	H	L	Opt.				I/O		1		Sel.				2475.00	Optional plug-in D/A, $875.00, and phono section, $600.00.
	Studio SL Phono	S	MM/MC/L	No	5-100 +0,-0.1	12	0.005	0	250	1	0	Sel.	10	80	78	950.00	Without phono stage, Studio SL Line, $850.00.
PUREST SOUND SYSTEMS	500 Dual Mono	S/P	L	No	0-150		0.001	No		1	0	No				315.00	
	1000 Dual Mono	S/P	L	No	0-150		0.001	No		2	0	No				435.00	
	1000 Dual Mono Deluxe	S/P	L	No	0-150		0.001	No		2	0	No				465.00	Direct input to active stage.

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CIRCLE NO. 88 ON READER SERVICE CARD

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
QED	MB47(RI)	S	MM/L	No	20-20	6						No				650.00	Five line-level inputs; three sets of outputs.
	R400 Vector Ref.	S	MM/L	No	20-20	6						No				980.00	
QUAD	66(RI)	S	MM or MC/L	No	15-20 ±0.2	2	0.025		300	2	6	No	3	90	90	1495.00	Buffered video input.
	34	S	MM or MC/L	No	20-20 ±0.5	2	0.05		300	1	6	No	3	75	80	695.00	
QUICKLINE PRODUCTS	PA-4	S	MM/MC		10-20 ±0.2	11.5	0.01					No	3.1	90	75	1595.00	External power supply.
	CC-1	P	L							2	0	No				1295.00	
	CC-2	P	L							1	0	No				895.00	
	CC-3	P	L							0	0	No				495.00	
QUICKSILVER AUDIO	LS Preamp	T	L	No	0.1-120 +0,-3	65	0.005		50	1	0	Yes				895.00	75-ohm output impedance.
	Preamp	T	MM/L	No	1-650 +0,-3	65	.0005		20	1	0	No	5			1995.00	12.5-ohm output impedance.
	Moving Coil Transformer		MC			2.8						No				365.00	Transformer; 23-dB fixed gain; for cartridges with output impedance from 0.5 to 40 ohms.
R.E. DESIGNS	LNLSA-1	S	L	No	10-200	7	0.005			1	0	No				1200.00	Two buffered and five non-buffered inputs.
REFERENCE LINE AUDIO	Preeminence Two Series III	P	L	No	0-100 ±0.1					1						2095.00	Ganged or individual stepped attenuator.
	Preeminence One Series III (RO)	P	L	No	0-100 ±1					1						1095.00	
REFLECTION AUDIO	OM-1	S	L	No	10-500 ±0.02	24	0.003	O		1	0	No				3495.00	Optional balanced input; includes external power supply.
REGA RESEARCH	Hal(RI)	S/P	MM/MC/L		20-20		0.01			2	0	No				1699.00	Active phono stage.
ROTEL	RC-970BXII	S	L	No	4-100 +0,-3	10	0.004		150	2	2	No				300.00	Separate record control; dual outputs.
	RC-995(RI)	S	MM/MC/L	No	4-100 ±0.5	10	0.004	O	150	2	0	No	2.5	75	70	1000.00	As above.
	RC-980BX	S	MM/MC/L	No	4-100 +0.5,-3	10	0.004		150	2		No	2.5	75	70	549.90	Dual outputs.
	RTC-940AX(RI)	S	L	No	4-100 +0,-3	10	0.004		150	2	2	No				449.90	Tuner/preamp (see also "Tuners").
	RQ-970BX Phono	S	MM/MC		20-20 ±0.2	10	0.004					No	2.5	75	70	199.90	
JEFF ROWLAND DESIGN GROUP	Coherence(RI)	S	L	No	4-150 +0,-3	13	.0015	I/O	Adj.	1	0	Sel.				12,800.	Includes external battery power supply.
SENTEC	SC9	S	L	No	0-200 +0,-3	5.6	0.01	No	200	2	0	No				700.00	Direct-coupled.
	PP9MM	S	MM		0-80 ±0.2	6	0.01	No				No	5.75	86		400.00	Class A; d.c. servo.
	MC9	S	MC		0-500		0.01	No				No			82	100.00	Add-on board for model above; adjustable MC loading and gain.
R. SEQUERRA ASSOCIATES	PA-1	S	L	No	5-100 ±0.2	8	0.001	I/O	100	2	0					1000.00	Battery power supply with built-in chargers.
SIGNATURE TECHNOLOGIES	SRp-7	T	MM/MC/L	No	10-35 ±1	12	0.01		65	1	0	No		72		1995.00	Without phono board, $1695.00.
SIMAUDIO	Sima P-400	P	L	No	20-20			No		0	0	No				395.00	
	Celeste P-4002	S	MM/MC/L	No	20-20	7.5	0.07	I/O	750	2	0	Var.	2	80	80	2390.00	Includes external power supply; without phono, $1595.00.
	Celeste P-4003 (RI)	S	MM/MC/L	No	20-20	7.5	0.07	I/O	750	2	0	Var.	2	80	80	2690.00	Includes external power supply; without phono, $1895.00.
	Celeste P-4001	S	MM/MC/L	No	20-20	8	0.05		200	2	0	Var.	2	80	80	1320.00	Six inputs; optional balanced out; without phono, $995.00; with reduced bandwidth, P-4001SE ($1520.00 with MM/MC phono, $1195.00 without).
	Celeste PSP	S	MM/MC		20-20	7	0.05					No	90	80	80	795.00	
SM AUDIO	Studio Series	S	MM/MC/L	No	20-20 ±0.1	10	0.005	No	250	2	0	Sel.		80	70	999.00	
SONANCE	MRC100	S	L	No	20-20 +0,-0.3	4	0.01	No		0	0	No				699.00	Two-zone control; automatic input switching.
SONIC FRONTIERS	SFL-1	H	L	No	5-100 ±0.5	20	0.08		200	1	0	No				1395.00	
	SFL-1 Signature	H	L	No	5-100 ±0.5	20	0.08		200	1	0	No				1795.00	
	SFP-1	H	MM/MC		20-20 ±0.3	1	0.05						7	70	65	1095.00	
	SFP-1 Signature	H	MM/MC		20-20 ±0.3	1	0.05						7	70	65	1495.00	
	SFL-2	T	L	No	5-100 ±3	45	0.075	I/O	235	1	0	Sel.				3695.00	External power supply; stepped attenuator; direct inputs.
	Line-3(RI)	T	L	No				I/O		1		Sel.				4495.00	Two chassis.
	Line-2(RI)	T	L	No				I/O		1		Sel.				2495.00	External power supply.
	Line-1(RI)	T	L	No				I/O		1		Sel.				1495.00	
	Anthem Pre-1	T	MM/MC/L	No						1				60	80	1495.00	Two chassis.
SONOGRAPHE	SC25	S	MM/L	No		7.5				2	0	Yes				995.00	Without phono stage, $795.00.
	SC26(RI)	S	L	No	20-20 +0,-0.1	3.5	0.05			2	0	No				995.00	
SONOGY	Concerto	S	L	No	5-20 ±0.3	5	0.1	O	Var.	1	0	Sel.				1895.00	External power supply; Class-A headphone circuit; optional plug-in phono stage.
	Concerto RIAA Module	S	MM/MC		20-20 ±0.25		0.1	O								295.00	Plug-in; passive RIAA EQ; no negative feedback.
	Concerto II Balanced Line Stage	S	L	No	5-20 ±0.3	5	0.1	I/O	Var.	1	0	No				1995.00	External power supply.
SONY ES	TA-E2000-ESD (RI)	S	MM/L	Yes	10-20 ±0.1	7	†		250	5	††	No	5	84		1400.00	One coaxial and two optical inputs; digital Dolby Pro Logic; digital compression/expansion. †Analog input, 0.004%; digital, 0.003%. ††Parametric EQ.
	TA-E90ES(RI)	S	MM/MC/L		3-300 +0,-3	7	0.003	I/O	150	2	2	No	0.25	95	85	2000.00	

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All prices quoted include Manufacturer's standard accessories & U.S. Warranty.
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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
SOUNDSTREAM TECHNOLOGIES	C.2THX(RI)	S	L	No	1-50 ±3	7	0.05		Var.	1	1	No				2995.00	THX certified (see also "Surround Processors"); two S-video inputs; two-zone A/V control optional.
	CT.3(RI)	S	L	No			0.05	O			2	†				2499.00	†Yes, subwoofer. A/V tuner/preamp/surround (see also "Surround Processors"); THX certified; AC-3 interterface; two-zone control; S-video and composite-video inputs and outputs.
	C.3(RI)	S	L	No			0.05	O			2	†				1999.00	THX certified (see also "Surround Processors"); AC-3 interface; two-zone control; S-video and composite-video inputs and outputs.
	SN.1MkII(RO)	S	L	No				O		1		No				1299.00	Four-zone A/V control (expands to 29 zones); includes infrared repeater.
SOUND VALVES	VTP-101	T	MM/L	No	2-180 +0,-3	15	0.01		200	3	0	No	5	75		699.00	Class A; triode tubes; auto muting; optional chrome faceplate, $100.00.
	VTH-110	H	L	No	5-300 +0,-3	20	0.03		160	2	0	No				899.00	Class A; triode tubes; zero feedback; buffered tape output; headphone output; internal crossover with subwoofer level control; faceplate as above.
SPECTRAL AUDIO	DMC-20 Reference Series 2	S	MM/MC/L	No	0-1M ±0.1	80	0.01	I/O	100			Sel.	1.5		90		External power supply; line-level and unbalanced versions available.
	DMC-12	S	MM/MC/L	No	0-1M ±0.1	40	0.01		100			No	1.5		85		External power supply; line-level version available.
SPECTRASCAN	LCA-10	S	MM/MC/L	No	3-250 +0,-3	15	0.05	No	100	2	0	No	1.0	85	78	1969.00	Without MC input, $1569.00.
SPECTRUM ENERGETICS	PPA 1001	P	L	No	0-150		0.001					No				1495.00	Three outputs.
	PPA 2001	P	L	No	0-150		0.001					No				1495.00	As above.
STANTON	310B		MM		20-20	15	0.05						0.5	74		309.00	
SUMO	Athena II	S	MM/MC/L	Opt.	20-20 ±0.1	20	0.008	†	300	3	0	No	0.5	85	80	†	D.C.-coupled line stage. †Line, $699.00; plug-in phono module, $150.00; plug-in D/A module, $499.00; optional balanced out, $200.00 (not available with D/A).
	Artemis(RI)	S	MM/MC/L	Opt.	5-100 ±0.5	30	0.05	I/O	300	2	0	No	1.0	85	80	†	External power supply; theater mode with memory volume; no negative feedback in line-stage circuits. †Line, $1499.00; accepts one plug-in module (phono, $150.00, or D/A, $499.00).
SUTHERLAND	C-1000(RI)	S	L	No	0-200 ±0.1	15	0.01	I/O	200	2	0	Sel.				15,000.	Includes external power supply; buffered tape outputs.
	C-1001	S	L	No	0-200 ±0.1	15	0.01	No	200	1	0	No				9500.00	Includes external power supply; stepped attenuator.
	C-2000(RO)	S	L	No	20-200 ±0.1	15	0.01	No	200	1	0	No				8000.00	Buffered tape outputs.
SYMETRIX	SX202	S	†		20-20	9.75	0.007	I/O				Sel.				299.00	†Mike preamp. Mono and stereo outputs; 48-V phantom power; 1.23-mV sensitivity; half-rack size.
SYMPHONIC LINE	RG2 MKII	S	MM/MC/L	No	5-300 ±3	12	0.05	No	120	4	0	No	2.5	70	63	2900.00	
	RG3 MKIII	S	MM/MC/L	No	5-300 ±3	12	0.05	I/O	120	4	0	No	2.5	70	63	5800.00	Modular; external power supply; without phono, $5000.00.
THRESHOLD	T2(RI)	S	L	No	0-200 +0,-1	25	0.001	I/O		2	0	No				5250.00	True balanced operation; external power supply.
	T3(RI)	S	L	No	0-125 +0,-1	15	0.005	I/O		1	0	No				2250.00	Unbalanced version of model above.
	FET 10 Phono	S	MM/MC		RIAA ±0.25	20	0.005	O				No	1	85	74	2500.00	External power supply.
TIMBRE TECHNOLOGY	TT-3	S	L	No	20-200 +0,-0.5	7	0.005	I/O	100	1	0	No				2695.00	
TIMES ONE	RFP-4	S	MM/MC/L	No	1-150 ±1	14	0.02	O	45	2	2	No	0.8	90	99	890.00	
	RFAV-1	S	L	No	1-150 ±1	14	0.02	O	45	2	0	No				990.00	Video switching.
TUBE RESEARCH LABS	GTRP	T	L													8500.00	Stepped attenuators.
	GTRP.P	T	MC													12,500.	As above; MC phono sensitivity, 0.125 mV.
VAC	No. 20.1	T/P	L	No	3-110 +0,-0.5	16	0.02		Var.	1	0	Var.				1390.00	Selectable buffered passive mode.
	No. 21.1	T	MM/MC		20-50 +0,-0.2	39	0.06					No	1.5	80	69	1490.00	Gain, impedance, and capacitance adjustable via front panel.
	CPA1 MKII	T/P	MM/MC/L	No	3-150 +0,-0.25	19	0.022		Var.	1	0	No	Var.	85	77	4890.00	Class A; external power supply; selectable buffered passive mode; adjustable phono gain, impedance, and capacitance; optional balanced out; line-only version without feedback, CLA1 MKII, $2990.00.
	CPP1 MKII	T	MM/MC		20-20 ±0.1	10						No	Var.	85	70	3690.00	Class A; external power supply; adjustable gain, impedance, and capacitance.
J. C. VERDIER	Le Control	P	MM/L	No						1	0	No				795.00	MM stage requires optional power supply, $50.00.

PREAMPLIFIERS

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VIMAK	DT-800 MKII(RI)	S	L	Yes	5-20 +0.1,-0.5	12	0.003			1		Sel.				5400.00	Digital preamp/CD player (see also "CD Players"); Delta Sigma D/A conversion; accepts up to 24-bit data; dither applied; digital volume and balance controls; two digital inputs and two digital outputs; optional AT&T digital input and output; optional balanced analog output.
	DS-2000(RI)	S	L	Yes	5-20 +0.1,-0.5	12	0.004	I/O		1		Sel.				5000.00	Delta Sigma D/A conversion (see also "D/A Converters"); accepts up to 24-bit data; dither applied; seven digital inputs; digital volume and balance controls; RS232/485 port; optional AT&T digital input; optional buffered digital output.
	DS-2000 MKII (RI)	S	L	Yes	5-20 +0.1,-0.5	17	0.003	I/O		1		Yes				5900.00	As above but seven digital inputs include one AT&T and one AES/EBU; includes buffered digital output; Class-A output stage; software upgradable.
VTL	TL-2	T	L	No	10-200 ±1	25	0.007		100	1	0	No				990.00	
	TL-5	T	L	No	10-200 ±1	30	0.005		100	1	0	No				2490.00	Separate tube power supply.
	PR-1	T	MM/MC/L	No	10-200 ±1	32	0.005		100	2	0	No	0.15	74	70	2990.00	
	PR-9	T	MM or MC/L	No	10-200 ±1	35	0.007	†	100	1	0	No	0.15	73	68	4290.00	†Balanced phono input on MC version.
	TP-2	T	MM		20-30 ±0.7	10	0.01					No	0.25	72		890.00	
WAVELENGTH AUDIO	Sine	T	L	No	5-50 +0,-1	32	0.05			1	0	No				2750.00	
	Tangent	T	MM/MC		10-35 +0,-1	2	0.1						7.5	82	68	2750.00	Battery powered B+; external filament supply; includes battery charger.

2

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PREAMPLIFIERS

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WHITE AUDIO LABS	AP-2.0	S	L	No	20-20	12	0.01	I/O		0	0	No					Single-ended Class A.
WIN RESEARCH GROUP	PA-10	S	L	No	2-2M +0,-3	14	0.003	Opt.	100	2	0	No				3000.00	
	SPA-10	T	L		5-80	25	0.01	I/O		2	0					3500.00	Stepped attenuators.
WOODSIDE/ RADFORD	SC26P	T	MM/MC/L	No	5-50 +0,-1	25	0.1		100	3	0	Yes	2.0	85	85	3495.00	Buffered tape outputs; without phono stage, SC26L, $2495.00.
	SC27P	†	MM or MC/ L	No	5-50 +0,-1	20	0.1		200	1	0	No	3	80	80	1895.00	†Line section, tube; phono section, hybrid. Without phono stage, SC27L, $1395.00.
WRIGHT	PH-1	T	MM									No	2.0			450.00	
	LGP-1	T	L	No	10-100 +0,-0.5	7	0.02		120	2		Yes				685.00	
	PL-1 Series 2	T	MM/L	No	10-100 +0,-0.5	7	0.02		120	1		Yes	2.0			850.00	
	PLT-2	T	MM/L	No	10-100 +0,-0.5	7	0.01		Var.	0	2		2.0			1450.00	Includes external power supply; three tape outputs
YAMAHA	CX-1(RI)	S	MM/MC/L	No	20-20 ±0.2	8	0.002		150	3	2	No	0.83	95	90	1199.00	Seven-position record out selector.
	CX-2(RI)	S	MM/MC/L	No	20-20 ±0.2	8	0.002		150	4	2	No	0.83	94	82	799.00	S-video inputs.
YAMAMURA SYSTEMS	Phono-Pre	S	MC/L	No				I/O		1	0	No				14,950.	Copper chassis; tiger maple facepiate; rosewood knobs.
	Line-Pre	S	L	No				I/O		1	0	No				11,550.	As above.
YBA	1P	S	MM/MC/L	No	5-60 ±0.2	8	0.05						2		87	5750.00	External power supply; without phono, 1P Line, $4995.00.
	2P	S	MM/L	No	5-60 ±0.2	8	0.05			1	0		2			2750.00	External power supply; without phono, 2P Line, $2495.00.
	3P	S	MM/L	No	5-70	8.3	0.02			0	0					1800.00	Without phono, 3P Line, $1600.00.
	Signature	S	MM/MC/L	No	5-60 ±0.2	8	0.04			1	0		2		87	10,000.	Two external power supplies; available without phono stage.
MICHAEL YEE AUDIO	LA-1	S	L	No	20-20 ±0.1	3	0.02		250	1	0	No				1000.00	
	PFE-1	S	MM/MC		20-20 ±0.2	3	0.02						5			900.00	External power supply.

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TUNERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	FM Only=F, Digitally Synthesized=D, RDS=R	AM Stereo Capable=A, AMAX Certified=X	IHF (Usable) Sensitivity, dBf, Mono/Stereo	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB, Wide/Narrow	AM Suppression, dB	Alternate-Channel Selectivity, dB, Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	THD at 6 kHz, %, Mono/Stereo, 100% Modulation	Maximum S/N, dB, Mono/Stereo	Weight, Lbs	Price, $
ACCUPHASE	T-109(RI)	F/D	No	11/18	17/37	1.5/1.5	80	70/100	32	50	0 02/0.04	0.02/0.04	90/85	21	2995.00
ADCOM	GFT-555II	D	No	11.2/	13.2/35.0	1.5	65	76	16	60	0.065/0.05		86/78	14	400.00
	GTP-700(RI) Tuner/Preamp/ Surround	D	No	12.2/	14/36	1.7	63	75	14	55	0.07/0.09		80/75	17	1500.00
	GTP-600(RI) Tuner/Preamp/ Surround	D	No	12.2/	14/36	1.7	63	75	14	55	0.07/0.09		80/75	16	1100.00
	GTP-550(RI) Tuner/Preamp/ Surround	D	No	12.2/	14.0/36.0	1.7	63	75	14	55	0.07/0.09		80/75	15	900.00
	GTP-450(RI) Tuner/Preamp	D	No	12.5/	15/36	1.8	60	73	14	50	0.08/0.09		78/75	12	500.00
	GTP-350 Tuner/Preamp	D	No	12.5/	15/36	1.8	60	73	14	50	0.08/0.09		78/75	11	400.00
AMC	T7			10/	15/37					50		0.08/0.12	81/74		349.95
ARCAM	Alpha 5	D				1.5	50	60	24	40	0.10/0.30		75/72	5	399.00
	Delta 280	D				1.5	50	60	20	40	0.10/		75/72	6	699.00
AUDIO DESIGN ASSOCIATES	MT-3000 Multi-Tuner(RO) (multi-room)	D	A	8/14.5	13/34	1.4	54	80	3x 20	50	0.075/0 09		74/69	8	3999.00
AUDIOLAB	8000T	D		6/25	17/36	1/2	60	65/40	39	50	0.05/0.08		82/75	16	1150.00
AUDIOSOURCE	TNR-One		No		20.16/	1	40	65	20		0.2/0.4		76/70	8	249.95
B & K COMPONENTS	TS2080	D	No	12/18	17/	2	55	65	8	40	0.3/	0.3/	70/	12	598.00
	AVP1000 Tuner/Preamp	D	No	12/18	17/	2	55	65	64	40	0.3/	0.3/	70/	12	798.00
CARVER	TX-8R(RI)	D	No	12.8/22	17.2/40.7	1.0/1.5	60	63/	20	45	/0.3		/70	7	449.00
	CT-30X(RI) Tuner/ Preamp/Surround														1299.00
	CT-28V(RI) Tuner/ Preamp/Surround														1000.00
	CT-23(RI) Tuner/Preamp														650.00
CHIRO	C-800 Tuner/ Preamp/Surround														2198.00
DAY SEQUERRA	FM Reference	F												34	5300.00
	FM Reference Panalyzer	F												36	13,800.
DENON	AVP-8000(RI) Tuner/Preamp/ Surround	D/R													3500.00
	TU-680NAB(RI)	D	A/X	11.2/	15.3/37.2	1.3/	60	50/75	30	50	0.06/0.1		88/82	7	600.00
	TU-380RD(RO)	D/R	No	12.8/38.5	15.3/38.5	1.5	50	50	40	40	0.1/0.15		82/78	6	325.00
	TU-280	D	No	12.8/	12/35.3/38.5	1.5	50	50	30	40	0.1/0.2		79/74	6	275.00
DYNACO	PAT-6 Series II(RI)													12	500.00
ELITE	F-93	D	No	11.2/	15.9/36.2	1.0	80	85	40	60	0.03/0.2		96/88	14	900.00
FANFARE FM	FT-1(RI)	F		10.5/11.5	15.0/35.0	1.5/	70	55/75	8	50	0.15/0.3		75/	12	1095.00
HARMAN KARDON	TU930	D	No	11.2/	/37.2	2.0	60	75	30	40	0.15/0.2		74/68	7	199.00
	TU9600(RI)	D	No	13.2/	/36.2	1.0	65	80	24	50	0.06/0.08		82/75	8	449.00
	PT2300(RI) Tuner/Preamp	D	No	11.2/	/37.2	1.5	45	70	16	50	0.08/0.09		80/74	11	629.00
JVC	FX1100BK	D	No	10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/		94/88	8	470 00
LINN	Kremlin(RI)	F/D							80					10	3995.00
	Kudos(RI)	D	No						50						1195.00
	Kudos-Module	D	No						50						695.00
LUXMAN	T-353L	D	No	10.8/		1.5		62	30	48	0.1/0.15		78/65	12	449.00
MAGNUM DYNALAB	MD 108	F	No	10.1/11	13/33	1.5/1.5	70	75/90	0	55	0.1/0.15	0.03/0.09	80/75	47	4500.00
	Etude(RO)	F		10.3/11.2	13.2/34	1.5/	70	70/80		60	0.10/0.18		80/	15	1350.00
	FT101A(RO)	F		10.3/11.2	13.2/34	1.5/	70	60/80		60	0.10/0.18		75/	12	875.00
	FT11	F		12/13.0	14.5/35.3	1.5	70	70	3	50	0.13/0.30		75/	10	545.00
MARANTZ	ST-55	D	No	11.2/	16.2/37			75	59	45	0.1/0.2		80/73	10	299.99
McINTOSH	MR7084		No	/15	19/39	1.5		70	50	50	0.08/0.08		80/75	15	1500.00
MERIDIAN	204	F/D		10/17	10/35		50	60/65		40			78/74	10	1190.00
	604	F/D		10/17	10/35		50	60/65		40			78/74	18	2250.00
	504	F/D		10/17	10/35		50	60/65		40			78/74	16	995.00
MICROMEGA	Tuner(RI)	F/D							39						1095.00
MUSEATEX AUDIO	FM1(RI)	F/D		/11.3	17.2/37.2	1.5			99		0.1/0.18		72/68	22	1199.00
NAD	402	D	No	11.3/	15/37	1.6/1.6	60	58/	12	45	0.08/0.1	0.2/0.3	80/74	8	249.00

TUNERS

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NAIM AUDIO	NAT 03 NAT 02 NAT 01	F F F												6 12 24	1150.00 2050.00 3300.00
ONIX	BWD1 BWD1 (w/larger pwr. supply)	F	No	7.5/	9.1/32		65	30/100		70	0.08/0.20		90/91	5	1085.00 1545.00
ONKYO	T-4210 T-4310 T-450 RDS Integra T-9090MKII(RI)	D D/R D/R F	No No No	11.2/ 11.2/ 11.2/17.2 10.3/17.2	 16.1/36.1 15.8/37.2	1.5/1.5 1.5/1.5 1.5 1.0	 60	/60 /60 95	20 20 40 20	40 40 40 55	0.1/ 0.1/0.1 0.009/0.02		73/ 73/ 76/70 95/85	8 9 8 19	200.00 260.00 355.00 790.00
OPTIMUS	TM-155		No			2.5		40	0	35	/1.0		/60	2	60.00
PARASOUND	T/DQ-1600(RI)	D	No	10.8/16.8	14.8/37.2	1.0/	55	60/80	20	46	0.07/0.25		80/75	8	385.00
PIONEER	F-449	D	No	12.1/	16.2/36.2			70	36	50	/0.3		83/78	8	285.00
QUAD	77FM(RO) 66FM(RO) FM4	F F F	No No No	8/28 8/28 10/29	19/40 19/40 20/41	0.9 0.9 1.5	70 70 60	57 57 53	19 19 8	50 50 45	0.1/0.15 0.1/0.15 0.1/0.15		75/70 76/70 76/70	8 6 7	995.00 995.00 850.00
ROTEL	RT990BX(RI) RTC-940AX(RI) Tuner/Preamp RT940AX	D D D	 No	10.8/ 10.8/ /12.5	14.8/37.2 14.8/37.2 11/34.5	1.0/ 1.0 1.5	60 58 60	50/80 70 63	16 16 20	50 48 40	0.05/0.12 0.07/0.25 0.08/0.3		87/82 80/75 75/70	11 11 8	749.90 449.90 350.00
SONY ES	ST-SA5ES ST-S211(RO) ST-S550ES(RO)	D D D		10.3/38.5 19.5/ 10.3/	 22.1/42.1 16.8/38.5	 1.0/	 54 65	 55 80/90	40 40 30	70 40 65	0.004/.0075 0.3/0.5 0.04/0.05		100/92 80/75 82/78	13 6 8	800.00 280.00 400.00
TECHNICS	ST-G460		No	10.8/	18.1/38.1	1.0	55	65	39	50			80/73	6	249.95
YAMAHA	TX-950(RO) TX-480(RO)	D D	No No	9.3/ 9.3/	15.1/37.7 15.3/37.7	1.2 1.5	70 55	85 85	40 40	60 52	0.02/0.03 0.1/0.2		96/90 82/76	8 7	429.00 199.00

RECEIVERS

SURROUND/AMBIENCE
A — Ambisonics
3 — Dolby AC-3
D — Dolby Surround
DP— Dolby Pro Logic
THX—THX
O — Other

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional, (RDS) = Tuner Shows RDS Data	AMPLIFIER SECTION: Number of Amplified Channels (Line-Level Subwoofer Output=S)	Avg. Watts/Ch. into 8 Ohms, Front/Rear/Center, All Channels Driven	THD, %, Front/Rear/Center	Headphone Jack? (Jack with Level Control=LC)	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, dB, "A" Wtd. re: 5 mV	Dynamic Headroom, dB	Video Inputs?	Surround/Ambience Type— See Code	TUNER SECTION: Total Number of Station Presets	Mono IHF (Usable) Sensitivity, dBf	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	Alternate-Channel Selectivity, dB	Maximum S/N, dB, Mono/Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, $
AUDIOACCESS	MRX(RO; multi-room)	12	30	0.1	No	20-20 ±0.5			No	No	6	11.2	15.3/37.2	1.3	0.06/0.1	50	88/82	50	38	4695.00
BANG & OLUFSEN	BM 7000	2	50	0.09	Yes	20-20	78	1.5	No	No	20	14	19/40	1.7	0.16/0.2	70	75/70	45	19	2000.00
DENON	AVR-3000(RI)		110/35/110	0.03/0.05/0.03	Yes	20-20	76		Yes	DP/O	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		1400.00
	AVR-2500(RI) (RDS)	5	80/25/80	0.05	LC	20-20	76		Yes	DP	32	10.3	15.3/38.5	1.5	0.1/0.15	55	80/75	40	30	1000.00
	AVR-1500(RI) (RDS)	5	70/20/70	0.08	LC	20-20	76		Yes	DP	32	10.3	15.3/38.5	1.5	0.1/0.15	55	80/75	40	26	750.00
	AVR-1200(RI)	5, S	70/20/70	0.08/0.15/0.08					Yes	DP/O	40	11.2	15.3/38.5		0.15/0.3		80/75		19	649.00
	AVR-900(RI)	5, S	60/15/60	0.08/0.3/0.08					Yes	DP/O	40	11.2	15.3/38.5	1.5	0.15/0.3	65	80/75	40	17	429.00
	DRA-775RD(RI) (RDS)	2	90	0.009	Yes				Yes		40	10.3	15.3/38.5	1.5	0.1/0.15	55	80/75	40	22	750.00
	DRA-565RD(RI) (RDS)	2	65	0.05	LC	20-20	78		Yes	No	40	10.3	15.3/38.5	1.5	0.1/0.15	55	82/78	40	15	400.00
	DRA-365R(RI)	2	50	0.05	LC	20-20	78		Yes	No	40	10.3	15.3/38.5	1.5	0.1/0.15	55	82/78	40	13	300.00
ELITE	VSX-99(RI)	5, S	100/100/100	0.8	Yes	20-20	77		5	3/DP/O	30	11.2	16.8/38.6	1.0	0.2/0.3	65	80/76	45	36	2100.00
	VSX-79(RI)	4, S	130/130/130	0.8	Yes	20-20	77		5	DP/O	30	11.2	16.8/38.6	1.0	0.2/0.3	65	80/76	45	28	1100.00
	VSX-59(RI)	4, S	110/110/110	0.8	Yes	20-20	75		3	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	21	765.00
	VSX-49(RI)	4, S	100/100/100	0.8	Yes	20-20	75		2	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	19	550.00
	SX-31(RI)	2	100	0.03	Yes	20-20			No	No	30	11.3	16.4/38.1		/0.3	65	78/73	40	17	450.00

THE MOMENT OF TRUTH
You can feel it in your system the moment you turn your Denon Home Theater on. The experience of lifelike soundscapes reproduced by Denon's Surround Sound through discrete Dolby® AC-3 and Pro Logic, Lucasfilm's THX® and Denon's DDSC circuitry. This is what sets Denon's Home Theater components apart from the rest.
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From our value packed new TX-SV424 up to our breakthrough THX model TX-SV919, ONKYO has written the perfect home theater script, one with award-winning performances for both design and technology.

In the first few seconds of the movie you'll hear the ONKYO difference. Differences that only oversized transformers and discrete output stages can deliver. Differences that allow ONKYO receivers to supply the power hungry demands of today's special effects laden soundtracks. Whether you're listening to whispers or weapons.

And as the movie develops, you'll find yourself in a multi-dimensional soundfield directly inside the on-screen action. That's because ONKYO utilizes the most advanced DSP technology, like the latest 24 Bit Microprocessor from Motorola, capable of taking the director's vision and making it yours.

Simply put, with an ONKYO home theater receiver, movies stop being enjoyable—**and become memorable**.

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ONKYO USA CORPORATION
200 Williams Drive, Ramsey, NJ 07446
201-825-7950
E-Mail ONKYO @ NIS.NET

CIRCLE NO 89 ON READER SERVICE CARD

RECEIVERS

SURROUND/AMBIENCE
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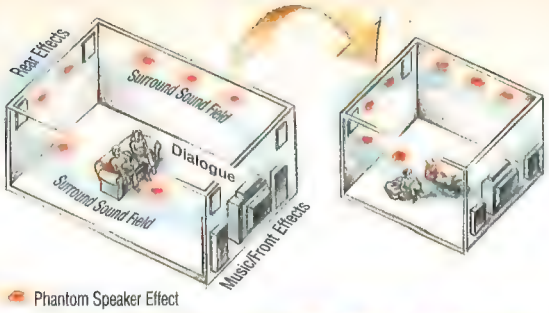
FISHER	RS-737(RI)	5	80/20/80	0.05/0.9	Yes	20-20	70		Yes	DP	40	14.7		1.5	0.3/0.4	50	73/66	40	27	449.95
	RS-727(RI)	5	100/10/20	0.08/0.9	Yes	20-20	70		Yes	DP	40	14.7		1.5	0.3/0 4	50	73/66	40	26	349.95
	RS-717(RI)	2	80	0.9	Yes	20-20	70		No		40	14.7		1.5	0.3/0.4	50	73/66	40	20	249.95
HARMAN KARDON	HK 3250(RI)	2	40	0.09		20-20			2		30									319.00
	HK 3350(RI)	2	30	0.09	Yes	20-20			No		30	11.7	/37.2	1.5	0.1/0.15	75	78/70	45		399.00
	HK 3550(RI)	2	50	0.04	Yes	20-20	78		No		30	11.7	/37.2	1.5	0.1/0.15	75	78/70	45		529.00
	AVR 10(RI)	5, S	30/20	0.09/0.3	Yes	20-20			2	DP	30	11.2	/40.3	2	0.2/0.3	65	70/65	45	18	419.00
	AVR 20 MKII(RI)	5, S	50/20	0.09/0.3	Yes	20-20	74		3	DP	30	11.2	/37.2	2	0.2/0.3	65	74/70	45	24	549.00
	AVR 25 MKII(RI)	5, S	65/25	0.09/0.3	Yes	20-20	74		4	DP	30	11.2	/37.2	2	0.2/0.3	65	74/70	45	27	769.00
	AVR 30(RI)	5, S	50/20	0.09/0.09	Yes	20-20	78		6	DP	16	13.2	/38.2	1.5	0.2/0.3	65	80/70	45	30	1249.00
JVC	RX8SD(RI)	5, S	80/20/80 at 4 Ohms	0.007/0.7/0.7	Yes	20-20	70		3	DP/O	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40		649.95
	RX817VTN(RI)	5, S	105/25/105	0.007/0.7/0.7	Yes	20-20	70		3	DP/O	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	30	629.95
	RX717VTN(RI)	5, S	105/25/105	0.06/0.7/0.7	Yes	20-20	70		2	DP/O	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	29	499.95
	RX517VTN(RI)	5	75/20/75	0.4/0.7/0.7	Yes	20-20	70		2	DP/O	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	23	369.95
	RX317TN(RI)	4	110	0.9	Yes	40-20	70		No	O	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	19	249.95
KENWOOD	KR-X1000	5, S	130/80/130		Yes		75		Yes	DP/THX	40					53			42	1100.00
	KR-V8070(RI)	5, S	100/25/100	0.06	Yes	20-20	76		Yes	DP/O	20	13.2			0.6/0.06		75/68	40	26	549.00
	KR-V7070(RI)	5, S	100/25/100	0.06	Yes	20-20	76		Yes	DP/O	20	13.2	/41.2		0.6/0.06		75/68	40	26	399.00
	KR-V6070(RI)	5	70/20/70	0.06	Yes	20-20	76		Yes	DP	20	13.2	/41.2		0.6/0.06		75/68	40	21	359.00
	KR-V5570(RI)	5	70/20/70	0.06	Yes	20-20	76		Yes	DP	20	13.2	/41.2		0.6/0.06		75/68	40	21	299.00
	KR-V5070(RI)	2	100	0.09	Yes	20-20	73		No		30	13.2		2.0					20	249.00
	KR-A4070(RI)	2	80	0.09	Yes	20-20	70		No		30	13.2		2.0					18	219.00
	KR-A3070	2	50	0.09	Yes	30-20	70		No		30	13.2		2.0					13	179.00
LIRPA LABS	Wide (on steroids)	Huh	8.9 Yds.	4 TD	Jack	Cripple Creek	Rt. 66	8 Ft.	No Way	QB	zz	Very	What's the Frequency	Yer	Lotsa	Er	Noisy	6"	260	40 mil.
	Wide (off steroids)	Duh	0.2 Yd.	0 TD	Jill	Stage Fright	Rt. 1	5 Ft.	Way	Water Boy	zz	Tres	Kenneth	It!	Bunches	Um	Mousy	3"	97	40.00
LUXMAN	RV-371(RI)	5	75/55/55	0.04/0.04/0.04	Yes	20-20	80	1.8	Yes	D/DP	20	10.8	13.5/37	1.25	0.15/0.2	65	80/75	45	44	1749.00
MAGNAVOX	MX931AHT(RI)	5	50/10/10	0.3	Yes	40-20	85		Yes	DP	30	15	/50		0.2/0.4	60	73/65	41	18	399.95 w/ Speakers
	MX951AHT(RI)	5	65/20/65	0.3	Yes	20-20	88		Yes	DP	30	13.5	/39.8		0.2/0.4	60	76/68	45	18	549.95 w/ Speakers
MARANTZ	SR-92 Mark 2 (RI)	5, S	110/35/75	0.09	Yes	20-20	76	1.2	Yes	DP	30	13.5	17.5/40	1	0.2/0.5	70	76/68	45	34	1149.99
	SR-82 Mark 2 (RI)	5, S	75/35/75	0.09	Yes	20-20	76	1.2	Yes	DP	30	13.5	17.5/40	1	0.2/0.5	70	76/68	45	30	899.99
	SR-73(RI)	5	75/35/75	0.09	Yes	20-20	76	1.2	Yes	DP	30	13.5	17.5/40	1	0.2/0.5	70	76/68	45	21	699.99
	SR-1020(RI)	2	45	0.09	Yes	20-20	76	1.2			30	13.5	17.5/40	1	0.2/0.5	65	76/68	45	14	499.99
	SR-66(RI)	5	50/25/50	0.09	Yes	20-20		1.2	Yes	DP	30	13.5	17.5/40	1	0.2/0.5	65	76/68	45	20	399.99
	SR-63(RI)	2	70	0.09	Yes	20-20	76	1.2	Yes		30	13.5	17.5/40	1	0.2/0.5	65	76/68	45	18	399.99
	SR-45(RI)	2	45	0.09	Yes	20-20	76	1.2			30	13.5	17.5/40	1	0.2/0.5	65	76/68	45	16	329.99
NAD	701	2	25	0.03	No	20-20	75	4	No		24	11.3	15/37	1.6	0.1/0.1	58	80/74	45	13	349.00
	705	2	40	0.03	No	20-20	76	3.5	No		39	10	14/35	1.6	0 08/0.1	60	82/76	50	15	499.00
	AV713	5, S	50/15/50	0.08		20-20	80		Yes	DP	30	11.2	17.2/38.2	1.5	0.15/0.25	55	73/67			599.00
	AV716	5, S	80/20/55	0.08	Yes	20-20	75		Yes	DP	40	11.3	18/37.2	1.5	0 1/0.2	55	78/74		30	749.00
NAKAMICHI	RE-1(RI)		80	0.1	Yes	5-40	78		Yes	No	10	11.0	14.7/37.5	2.0	0.07/0.07	55	79/74	50	24	899.00
	RE-2(RI)		55	0.1	Yes	5-40	78		No	No	10	12.0	15.7/38.5	2.0	0.1/0 1	55	79/74	50	19	649.00
	RE-3(RI)		37	0.1	Yes	10-40	78		No	No	10	12.0	15.7/38.5	2.0	0.2/0.25	55	72/67	38	13	429.00
	AV-1(RI)		100/30/50	0.1/0.1/0.1	Yes		73		Yes	DP/O	30	12.0	17.0/38.5		0.2/0.3		76/70		31	1200.00
	AV-2(RI)		70/20/35	0.1/0.1/0.1	Yes		73		Yes	DP/O	30	12.0	17.0/38.5		0.2/0.3		76/70		29	850.00
ONKYO	TX-910(RI)	2	45	0.3	Yes	40-20	80		No		40	12.4	18.2/38.2	1.5	0.15/0.3	55	70/65	40	16	240.00
	TX-V940(RI)	2	100	0.2	Yes	40-20	80		Yes		40	11.2	18.2/38.2	1.5	0.15/0.25	55	73/67	45	21	340.00
	TX-SV414PRO (RI)	5, S	50/15/50	0.08/0.03	Yes	20-20	80		Yes	DP	40	11.2	18.2/38.2	1.5	0.15/0.25	55	73/67	45	23	400.00
	TX-SV525DSP	5	60/20/60	0.08	Yes	20-20			Yes	DP	30	11.2			0.15/	55		45	26	570.00
	TX-SV727DSP	5	80/25/80	0.08	Yes	20-20			Yes	DP	30	11.2			0.15/	55		45	28	750.00
	Integra TX-SV919THX(RI)	5, S	100/50/100	0.08/0.03	Yes	20-20	80		Yes	DP/THX	40	11.2	17.2/37.2	1.5	0.1/0.2	55	76/70	45	49	2000.00
OPTIMUS	STA-20		5	0.05	Yes	40-20	70		No		0							35		99.99
	STA-300	2	15	0.5	Yes	40-20	66		No		18	10.1		2.0	/0.4		/64	33		139.99
	STA-795	2	50	0.5	Yes	40-20	66		No		18	10.1		2.0	/0.3		/68	40		179.99
	STA-3180(RI)		70	0.08	Yes	40-20	72		Yes		30	11.2	16.8/38.6		/0.5	60	73/70	40	12	219.99
	STA-3190(RI)		100	0.08	Yes	40-20	72		Yes		30	11.2	16.8/38.6		/0.5	60	73/70	40	15	249.99
	STAV-3350(RI)		100	0.8	Yes	20-20	72		Yes	DP	30	11.2	16.8/38.6		/0.5	60	73/70	40	18	299.99
	STAV-3370(RI)	5, S	100/100/100	0.09	Yes	20-20	75		Yes	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	17	349.99
	STAV-3470(RI)	5, S	110/110/110	0.05	Yes	20-20	75		Yes	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	20	499.99



Phantom Speaker Effect

Only Yamaha Cinema DSP creates phantom speakers to fully replicate a multi-speaker movie theater. So CINEMA DSP™ *you'll hear sounds everywhere in the room. Even in places where there aren't speakers. We also offer multi-room, multi-source capabilities for increased flexibility.*

Only Cinema DSP can take you to the Serengeti with

One minute, you're eating popcorn at home. The next, you're being transported to the wilds of Africa. The swamps of Montana seventy million years ago. Or even the moon. With Yamaha Cinema DSP, anything's possible. ◦ That's because only Cinema DSP can create the ultimate cinematic experience, right in your living room. We accomplish this through a unique method of multiplying the effects of Digital Sound Field Processing and Dolby Pro Logic®. ◦ Digital Sound Field Processing is Yamaha's exclusive technology that reproduces some of the finest performance spaces in the world. ◦ Yamaha audio scientists measured the actual acoustic properties of these performance venues. Then transferred that information to microchips that go into our A/V receivers. So you can access it in your home at the touch of a button. ◦ And our digitally processed Dolby Pro Logic allows us to place dialogue and sound effects around the room, matching the action on the screen. ◦ These two technologies enable us to accurately replicate the full ambiance of a multi-speaker movie theater, in an ordinary listening room. ◦ All of which means we're able to offer a growing line of home theater components with Cinema DSP that outperform other comparatively priced products on the market.

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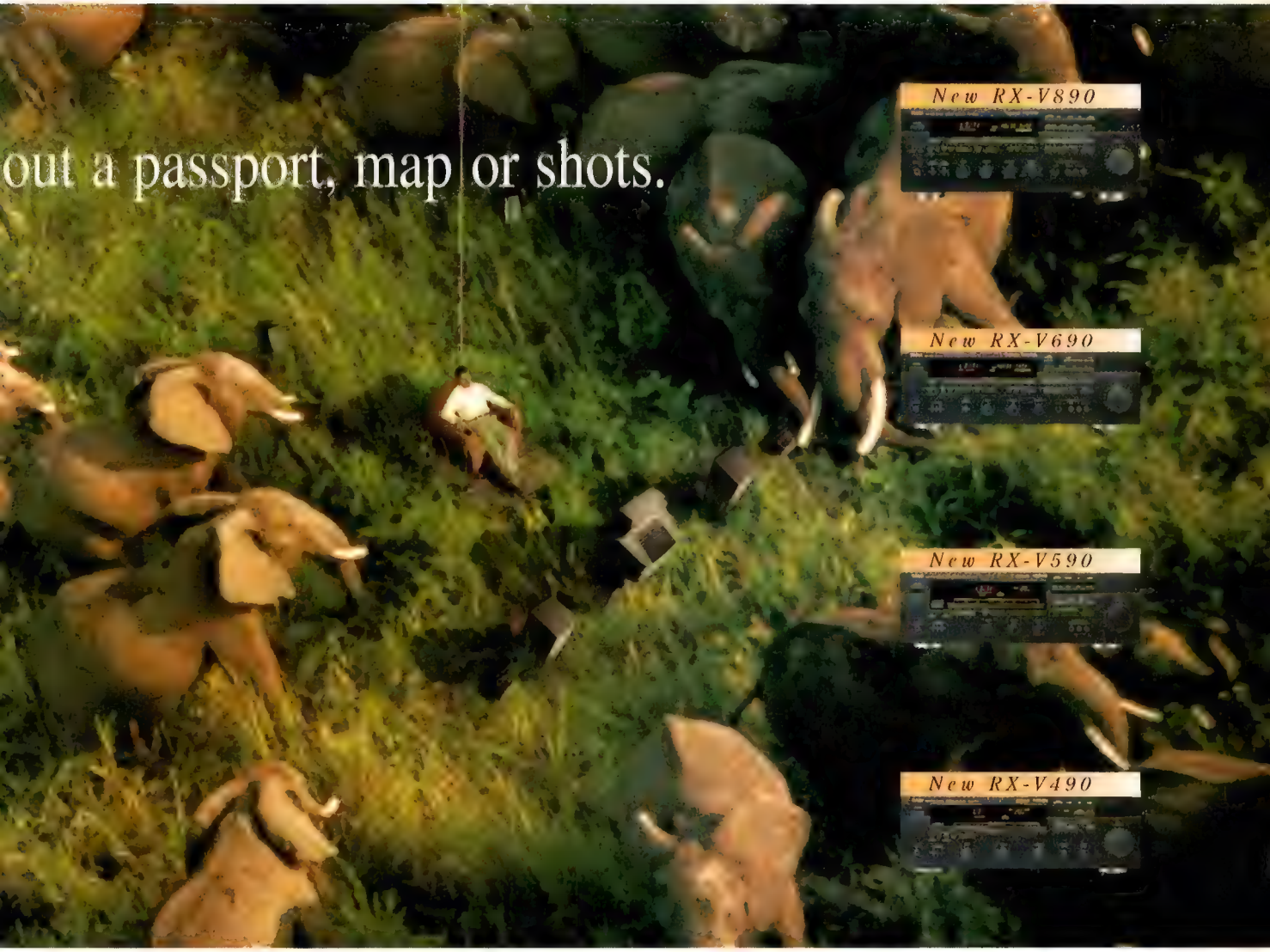
New RX-V2090

The RX-V2090. Easy-to-use features plus state-of-the-art technology. Like learning remote control, on-screen display, 7-channel amplification, DSP, Cinema DSP and AC-3 compatibility.



New RX-V390

And that brings us to the RX-V2090 Home Theater A/V Receiver. One of this year's most exciting new components. As you'd imagine, it comes with everything we've already mentioned. ◦ But, it also offers advanced features you might not expect in a single unit. Like multi-room, multi-source capabilities with two remotes for independent control of main system A/V sources from another listening room. ◦ The RX-V2090 has 7-channel amplification with 100w mains and center, and 35w front and rear effects. Pre-outs on all channels. 5 audio and 4 audio/video inputs with S-Video terminals. Yamaha linear damping circuitry. Plus discrete 5.1 channel line inputs for AC-3. And 10 DSP programs including 70mm movie theater. ◦ Of course, not everyone has the need for a component this comprehensive. That's why we offer a full line of six new A/V receivers. So you can choose the one that's best for you. ◦ Which means now all you have to worry about is cleaning up after those elephants before your next trip. ◦ For the dealer nearest you, please call 1-800-4YAMAHA.

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O — Other

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional, (RDS) = Tuner Shows RDS Data	Number of Amplified Channels (Line-Level Subwoofer Output=S)	AMPLIFIER SECTION: Avg. Watts/Ch. into 8 Ohms, Front/Rear/Center, All Channels Driven	THD, %, Front/Rear/Center	Headphone Jack? (Jack with Level Control=LC)	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, dB, "A" Wtd., re: 5 mV	Dynamic Headroom, dB	Video Inputs?	Surround/Ambience Type—See Code	TUNER SECTION: Total Number of Station Presets	Mono IHF Usable Sensitivity, dBf	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB	THD at 1 kHz, %, Mono/Stereo 100% Modulation	Alternate-Channel Selectivity, dB	Maximum S/N, dB, Mono/Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, $
PHILIPS	FR911(RI)	2	50	0.3	Yes	40-20	75		No	O	30	15	/40		0.25/0.45	60	73/65	41	13	179.95
	FR931(RI)	5	50/10/10	0.3	Yes	40-20	85		Yes	DP	30	15	/50		0.2/0.4	60	73/65	41	18	279.95
	FR951(RI)	5	65/20/65	0.3	Yes	20-20	88		Yes	DP	30	13.5	/39.8		0.2/0.4	60	76/68	45	18	399.95
PIONEER	VSX-D3S(RI)	5, S	100/100/100	0.05/0.8	Yes	20-20	77		5	3/DP/O	30	11.2	16.8/38.6	1	0.2/0.3	65	80/76	45	34	1925.00
	VSX-D903S(RI)	4	100/100/100	0.8	Yes	20-20	77		5	DP/O	30	11.2	16.8/38.6	1	0.2/0.3	65	80/76	45	29	1200.00
	VSX-D704S(RI)	4, S	130/130/130	0.8	Yes	20-20	77		5	DP/O	30	11.2	16.8/38.6	1	0.2/0.3	65	80/76	45	28	980.00
	VSX-604S(RI)	4, S	110/110/110	0.8	Yes	20-20	75		3	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	21	625.00
	VSX-504S(RI)	4	110/110/110	0.8	Yes	20-20	75		2	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	21	500.00
	VSX-454(RI)	4	100/100/100	0.8	Yes	20-20	75		2	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	18	375.00
	VSX-453(RI)	4	60/40/60	0.8	Yes	20-20	72		2	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	19	350.00
	SX-303R(RI)	2	100	0.9	Yes	40-20	72		No		30	11.2	16.8/38.6		/0.5	60	73/70	40	15	285.00
	SX-253R(RI)	2	70	0.9	Yes	40-20	72		No		30		16.8/38.6		/0.5	60	73/70	40	13	260.00
	SX-203	2	70	0.9	Yes	40-20	72		No		30		16.8/38.6		/0.5	60	73/70	40	12	225.00
RCA	RV3793(RI)	4, S	50/50/50	0.15/0.15/0.15	Yes	20-20			Yes	DP	30	15	20/42	2	0.5/0.5	60	70/65	40	22	499.00
	RV3693(RI)	4, S	40/40/40	0.15/0.15/0.15	Yes	40-20			Yes	DP	30	15	20/42	2	0.5/0.5	60	70/65	40	22	399.00
	RV3681(RI)	5, S	60/15/60	0.09/0.7/0.09	Yes	40-20		1.0	Yes	DP	30	14.2	23.2/40.2	2	/0.4	55	70/65	40		449.00
ROTEL	RX-950AX(RI)	2	50	0.03	Yes	20-20	82		Yes		16	10.8	14.8/37.2	1.0	0.07/0.25	63	80/75	46	20	599.90
	RART-930AX Unreceiver	2	30	0.03	Yes	20-20	80		No		20	12.5	11.0/34.5	1.5	0.08/0.3	63	75/70	40	20	499.00
SANSUI	RZ8100AV	5	70/20/70	0.08	Yes	10-50			Yes	DP	30									549.95
	RZ2900	2	50	0.5	Yes	20-20	73		Yes	A	24	13.2	18/40	1.5	0.3/0.5		76/70	40	15	219.95
	RZ1900	2	30	0.5	Yes	20-20	73		Yes		24	13.2	18/40	1.5	0.3/0.5		76/70	40	14	124.95
SHERWOOD	RV-7050R(RI)	5, S	80/30/80	0.05	Yes	20-20	77		Yes	DP/O	30	10.5	15/35.8	1.25	0.15/0.25	55	80/73	48	25	499.00
	RV-5050R(RI)	5, S	70/25/70	0.05	Yes	20-20	77		Yes	DP	30	10.8	15.2/37.5	1.25	0.2/0.3	55	78/72	45	22	399.00
	RV-4050R(RI)	5	50/10/50	0.5	Yes	20-20			Yes	DP	30	10.8	16.2/38.1	2.0	0.2/0.3	52	77/71	45	18	299.00
	RX-2050R(RI)	2	45	0.5	Yes	20-20	75		No	O	30	10.8	16.2/38.1	2.0	0.2/0.3	52	77/71	45	13	199.00
	R-500	5	75/50/75	0.025	Yes	20-20	77		4	DP	30	10.8	15/36.2	1.25	0.025/0.025	55	80/73		25	549.00
	R-300	5	65/25/65	0.025	Yes	20-20	77		3	DP	30	10.8	15.2/37.5	1.25	0.025/0.025	55	78/72		22	449.00
	R-100	5	50/20/50	0.05	Yes	20-20	77		2	DP	30	10.8	16.2/38.1	2	0.5/0.5	52	77/71		13	349.00
SONY	STR-D365(RI)	2	100	0.8	Yes	40-20	74		No		30	11.2	18.3/38.3	1.2	0.3/0.5	40	76/70	45	15	250.00
	STR-D565(RI)	4	60/20/60	0.8/0.9/0.8	Yes	40-20	74		2	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	40	76/70	45	14	300.00
	STR-D665(RI)	4, S	100/30/100	0.8/0.9/0.9	Yes	40-20	74		2	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	40	76/70	45	16	350.00
	STR-D865(RI)	5, S	100/25/100	0.8/0.8/0.8	Yes	20-20	75		4	DP	30	11.2	18.3/38.3	1.2	0.3/0.3	40	76/70	45	21	450.00
	STR-D965(RI)	5, S	100/50/100	0.8/0.8/0.8	Yes	20-20	75		5	DP	30	11.2	18.3/38.3	1.2	0.3/0.3	40	76/70	45	22	550.00
	STR-D1015(RI)	4, S	100/25/100	0.15/0.8/0.15	Yes	20-20	75		5	DP	30	11.2	18.3/38.3	1.2	0.3/0.3	40	76/70	45	29	700.00
	STR-G3(RI)	5, S	100/50/100	0.8/0.8/0.8	Yes	20-20	75		5	DP	30	11.2	18.3/38.3	1.2	0.3/0.3	40	76/70	45	22	1000.00
SONY ES	STR-GX700ES (RI)	5, S	70/25/70	0.15/0.8/0.15	Yes	20-20	87		5	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	23	550.00
	STR-GX800ES (RI)	5, S	90/30/90	0.04/0.04/0.04	Yes	20-20	87		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	30	750.00
	STR-GX900ES (RI)	5, S	100/30/100	0.04/0.04/0.04	Yes	20-20	87		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	30	900.00
	STR-G1ES(RI)	5, S	80/20/80	0.04/0.04/0.04	Yes	20-20	87		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	30	1700.00
TEAC	AG-SV7150	4	100/70	0.09	Yes	10-60	70		Yes	D/DP	30	13.2	18/38	2	0.01/0.03		76/70	43	22	499.00
	AG-V1050	2	100	0.08	Yes	20-20	70		Yes		30	10.8	18/38	1.5	0.2/0.4		78/70	40	20	319.00
	AG-750	2	50	0.08	Yes	20-20	70		No		30	10.8	18/38	1.5	0.2/0.4		78/70	40	16	259.00
	AG-260	2	100/28	0.03	Yes	50-20	75		No		24	14	22.1/42.1	2.5	0.5/0.9		65/62	35	12	179.00
TECHNICS	SA-TX1010(RI)	4	125/120 at 6 Ohms	0.05/0.8	Yes	20-20		2	Yes	DP/THX	30	11.2	18.3/38.3	1	0.2/0.3	65	75/70	40	31	1095.95
	SA-GX790(RI)	4	120/100	0.05/0.8	Yes	20-20	70	2	Yes	DP	30	11.2	18.3/38.3	1	0.2/0.3	65	75/70	40	22	599.95
	SA-GX690(RI)	4	100/100	0.05/0.8	Yes	20-20	70	2	Yes	DP	30	11.2	18.3/38.3	1	0.2/0.3	65	75/70	40	22	499.95
	SA-GX490(RI)	4	100/80	0.05/0.8	Yes	20-20	70	2	Yes	DP	30	11.2	18.3/38.3	1	0.2/0.3	65	75/70	40	19	399.95
	SA-GX290(RI)	4	70/50	0.8/0.8	Yes	40-20	70		Yes	DP	30	11.2	18.3/38.3	1	0.2/0.3	65	75/70	40	17	299.95
	SA-GX190(RI)	2	100	0.8	Yes	40-20	68	2	No		30	11.2	18.3/38.3	1	0.2/0.3	65	75/70	40	15	209.95
YAMAHA	RX-V2090(RI)	7, S	100/35/100	0.015/0.09/0.015	Yes	20-20	86	1.14	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	40	1499.00
	RX-V890(RI)	5, S	100/25/100	0.015/0.08/0.015	Yes	20-20	86	1.14	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	33	999.00
	RX-V690(RI)	5, S	80/25/80	0.04/0.3/0.04	Yes	20-20	86	1.58	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	24	699.00
	RX-V590(RI)	5, S	75/20/75	0.04/0.09/0.04	Yes	20-20	85	1.66	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	21	549.00
	RX-V490(RI)	5	70/15/70	0.04/0.7/0.1	Yes	20-20	82		Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	19	399.00
	RX-V390(RI)	5	60/15/60	0.04/0.7/0.2	Yes	20-20	82		Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	17	299.00
	RX-770(RI)	2	85	0.019	Yes	10-50	88		Yes		40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	22	549.00
	RX-595(RI)	2	80	0.019	Yes	20-20	88		Yes		40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	21	399.00
	RX-485(RI)	2	65	0.04	Yes	20-20	82		No		40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	15	299.00
	RX-385(RI)	2	45	0.04	Yes	20-20	82		No		40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	13	249.00

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TURNTABLES

SPEED CODE
A—33⅓
B—33⅓, 45
C—33⅓, 45, 78
D—Continuously Variable

MANUFACTURER	Model	Speeds—See Code	Wow & Flutter, %, 33⅓ rpm, DIN 45-507	Rumble, –dB; DIN 45-539-B	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Controls Outside Dustcover?	Multi-Play? Number of Discs	TONEARM: Type: Pivoted=P, Linear=L, Servo=S, Air-Bearing=A	TONEARM: Pivot-to-Stylus Distance, Inches	TONEARM: Auto Cue=C, Auto Return=R	TONEARM: Recommended Tracking Force Range, Grams	TONEARM: Anti-Skating Adjustable?	TONEARM: Cartridge Weight Range, Grams	TONEARM: Total Cable Capacitance, pF	TONEARM: Cartridge Mount: Fixed=F, Removable Shell=R, P-Mount=P;	Dimensions, Inches, Including Dustcover (To Nearest Inch)	Price, $
AUDIOMECA	Romance	B			Belt			Yes	1	P				Yes			F	19 x 16 x 8	1995.00
	J1	B			Belt			Yes	1									20 x 18 x 8	3600.00
AUDIO "78"	The Archivist	D	0.03	75	Belt	0.01			No									6 x 24 x 20	2395.00
BANG & OLUFSEN	BG 7000	B	0.06	80	Belt	0.2		Yes		L/S	4¾	C/R	1.0-1.5	No	1.6	240	F	17 x 3 x 13	650.00
BASIS AUDIO	Debut Gold MKIII	B	0.02	90	Belt	0.02												23 x 17 x 7	8200.00
	Debut Gold	B	0.02	90	Belt	0.02												23 x 17 x 7	10,600.
	Vacuum MKII Ovation MKII	B	0.02	90	Belt	0.02												23 x 17 x 5	5400.00
CHADWICK MODIFICATIONS	Turntable Modifications																		From 225.00
DENON	DP-47F	B	0.01	78	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	3-12		R	17 x 7 x 17	650.00
	DP-23F	B	0.02	75	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	4-9		R	17 x 5 x 15	425.00
	DP-7F	B	0.018	75	Direct	0.01		Yes	No	P/S	8.7	C/R	1.25	Yes	6		P	15 x 4 x 15	325.00
	DP-25F (w/MM Preamp)	B	0.12		Belt			Yes		P	8.1	C/R	3.5	No	4		F	15 x 4 x 14	150.00
ESOTERIC SOUND	RA-6 (w/Cartridge)	C	0.08	70	Direct	0.02	7	No	No	P	8¼	R	2-5	Yes	2-10	250	R	17 x 14 x 5	249.00
	Vintage	C	0.07	70	Belt	0.02	6	No	No	P	9⅛	R	1.25-3.5	No	6	250	P	17 x 15 x 4	345.00
	Isis	D	0.06	75	Direct	0.01	45	No	No	P	8¼	C	2-5	Yes	2-10	200	R	17 x 14 x 5	495.00
	Ramses (w/Cartridge)	C	0.06	75	Belt	0.02	8	No	No	P	9¼	C	1.25-5	Yes	2-10	200	R	18 x 14 x 6	425.00
	V-3II	C	0.06	72	Direct	0.01	8	No	No	P	9¼	C	1.25-5	Yes	2-10	200	R	18 x 14 x 6	449.00
	BES	C	0.1	65	Belt	0.02	0	No	No	P	9	C	1.25-5	Yes	2-10	180	R	19 x 15 x 7	665.00
	Osiris	C	0.04	80	Belt	0.01	7	No	No	P	9	C	1.25-5	Yes	2-10	180	R	21 x 17 x 8	1225.00
	Aten Broadcast Transcription (w/Cartridge)	C	0.06	75	Belt	0.02	8	No	No	P	9½		1.5-5	No	2-10	200	R	18 x 14 x 6	530.00
FISHER	MT 420	B	0.2 wrms	58	Belt	0.9		Yes	1	P	8⅛	R	3			380	F	16 x 14 x 4	99.95
GEMINI SOUND PRODUCTS	XL-BD10	B	0.25		Belt		6	No	No			R		Yes			R	17 x 15 x 5	170.00
	XL-DD20	B			Direct			No	No			R		Yes			R	17 x 15 x 5	275.00
	XL-BD40	B	0.2		Belt		8	No	No			R		Yes			R	18 x 15 x 6	289.00
	XL-DD50II	B	0.15	50	Direct		8	No	No	P			1.5	Yes			R	18 x 15 x 6	365.00
	XL-1800QII	B	0.15	50	Direct		8	No	No	P			1.5	Yes			R	18 x 15 x 6	459.00
JVC	ALA155TN	B	0.04		Belt			Yes	No	P/S		C/R	1.25				P	5 x 18 x 15	119.95
	ALA151BK	B	0.04		Belt			Yes	No	P/S		C/R	1.25				P	5 x 18 x 15	119.95
KAB ELECTRO-ACOUSTICS	KL347	C	0.09	75	Direct	0.01	8	No	No	P	9⅜	No	1-7	Yes	5-8	200	R	18 x 7 x 15	289.00
	"Q"	C	0.025	78	Direct	0.002		Yes	No	P	9⅛	C/R	1.25	No	6	200	P	17 x 4 x 15	299.00
	Broadcast Standard	C	0.025	78	Direct	0.002	8	No	No	P	9⅛	No	1-8	Yes	6-10	200	R	18 x 6 x 14	575.00
KENWOOD	KD-492FC	B	0.05	68	Belt			Yes	1		8¾	C/R		No			F	18 x 5 x 16	120.00
	KD-291FC	B	0.05	68	Belt			Yes	1		8¾	R		No			F	18 x 5 x 16	80.00
	P-100	B	0.05	68	Belt			Yes	1		8¼			No			F	11 x 5 x 13	110.00
KUZMA	Stabi	B	0.05	83	Belt	0.08	0.2	Yes	No									20 x 17 x 7	2200.00
	Stabi Ref	B	0.05	83	Belt	0.08	0.2	Yes	No									19 x 16 x 6	6325.00
LINN	LP12/Lingo	B			Belt	0.01		No	No									18 x 14 x 6	3045.00
	LP12/Valhalla	A			Belt	0.03		No	No									18 x 14 x 6	2045.00
	LP12/Basik	A			Belt	0.1		No	No									18 x 14 x 6	1690.00
	Basik	A			Belt	0.1		Yes	No	P	8⅜		0-3	Yes	2-10	100	F	18 x 14 x 6	795.00
LUMLEY REFERENCE	Stratosphere	B			Belt		0		No									22 x 22 x 22	10,500.
MERRILL AUDIO	Heirloom III	A	0.02	100	Belt	0.01		Yes										19 x 15 x 8	1950.00
	Heirloom B	A	0.02	100	Belt	0.01		Yes										19 x 15 x 8	1090.00
J. A. MICHELL	Gyrodec MkIII	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	1795.00
	Gyrodec MkIII QC PSU	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	2545.00
	Gyrodec MkIII LE	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	1995.00
	Gyrodec MkIII LE QC PSU	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	2745.00
	Orbe	C	0.07	79	Belt	0.67		No	No									20 x 8 x 16	4200.00
NAD	533	B			Belt		0	No	No	P	8¼		0.75-3	Yes	0-3	100	F	16 x 4 x 14	399.00
ONKYO	CP-1400 (w/Cartridge)	B	0.045	66	Belt			Yes		P		C		Yes			R	16 x 15 x 6	200.00
OPTIMUS	LAB-1000	B	0.23	55	Belt	0.3	+3,-2		No	P/S	7.7	C/R	1.5-2.2	No	1.5-2.5	300	R	15 x 14 x 14	99.99
	LAB-2250	B	0.10	55	Belt			Yes	No	L/S		R	2-3	Yes			R	4 x 15 x 14	150.00
PINK TRIANGLE	Anniversary	C	0.05	80	Belt	0.05	1	Yes	No									7 x 18 x 18	4495.00
	Export	B	0.05	72	Belt	0.05	1	Yes	No									7 x 18 x 18	1995.00
PIONEER	PL-600/KUC				Belt					P		C/R						17 x 4 x 14	150.00
	PL-203AZ				Belt					P		R						20 x 6 x 17	100.00

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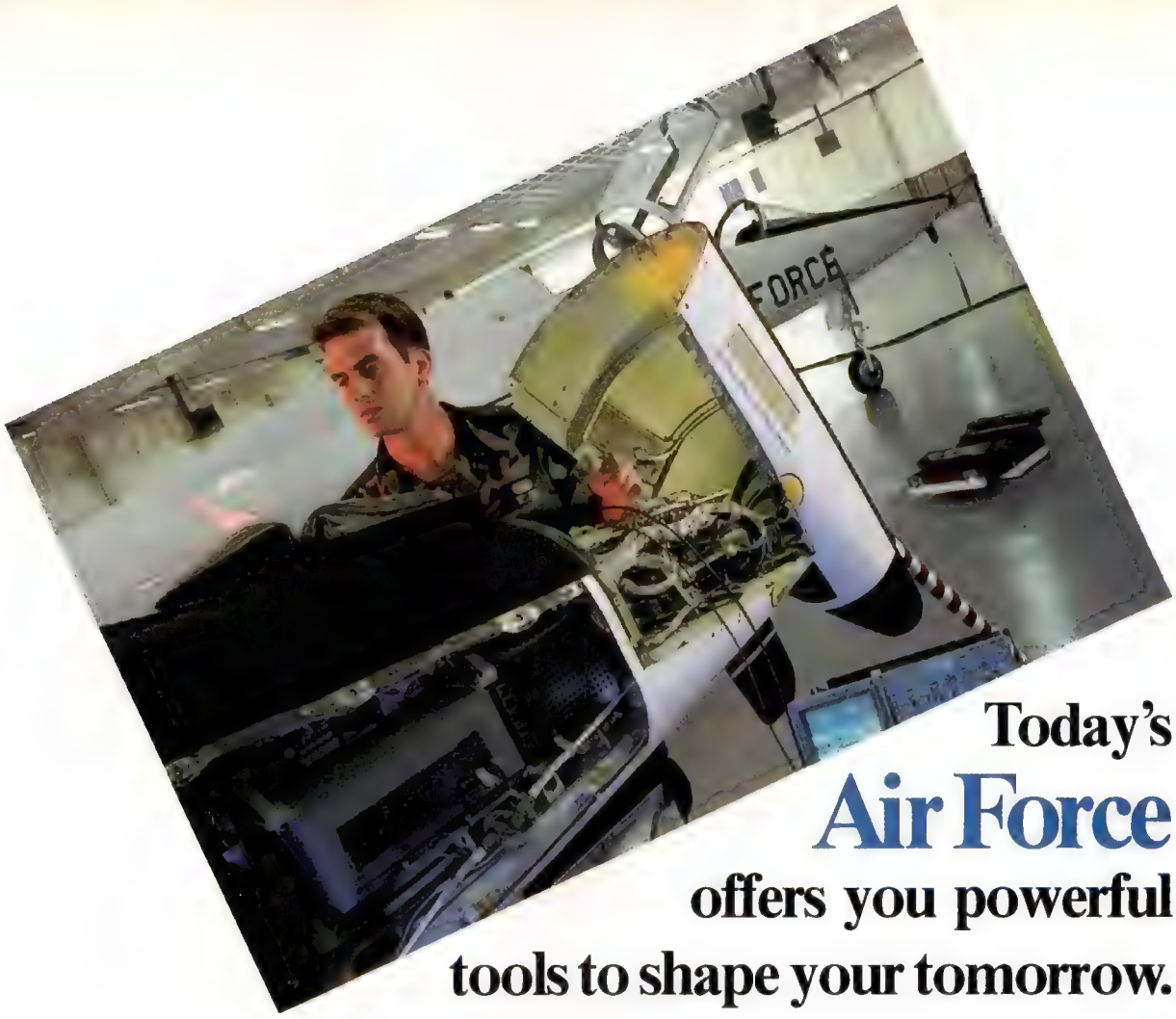
CIRCLE NO. 73 ON READER SERVICE CARD

TURNTABLES

SPEED CODE
A—33⅓
B—33⅓, 45
C—33⅓, 45, 78
D—Continuously Variable

MANUFACTURER	Model	Speeds—See Code	Wow & Flutter, %, 33⅓ rpm, DIN 45-507	Rumble, -dB, DIN 45-539-B	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Controls Outside Dustcover?	Multi-Play? Number of Discs	TONEARM: Type: Pivoted=P, Linear=L, Servo=S, Air-Bearing=A	TONEARM: Pivot-to-Stylus Distance, Inches	TONEARM: Auto Cue=C, Auto Return=R	TONEARM: Recommended Tracking Force Range, Grams	TONEARM: Anti-Skating Adjustable?	TONEARM: Cartridge Weight Range, Grams	TONEARM: Total Cable Capacitance, pF	TONEARM: Cartridge Mount: Fixed=F, Removable Shell=R, P-Mount=P,	Dimensions, Inches: Including Dustcover (To Nearest Inch)	Price, $
REGA RESEARCH	Planar 9	B			Belt				No	P	9¼		0.75-3	Yes	2.0-10	110	F		2995.00
	Planar 3 w/RB300 Arm	B			Belt					P							F		775.00
	Planar 2 w/RB250 Arm	B			Belt					P							F		575.00
	Planar 78 w/RB250 Arm	†			Belt					P							F		575.00 †78 rpm
ROCKPORT TECHNOLOGIES	System III Sirius	B	0.01	98	Belt	0.01	5	Yes		A	6½		0.5-3.5		2-15		F	24 x 19 x 32	37,500.
	Capella II	A	0.02	96	Belt	0.015		Yes		A	6½		0.5-3.5		2-15		F	24 x 18 x 8	17,500.
	Capella II	B	0.02	96	Belt	0.01	5	Yes		A	6½		0.5-3.5		2-15		F	24 x 19 x 32	25,500.
	Limited Edition Series II Transcriptor	B	0.01	100	Belt	0.01	5	Yes		A	7		0.5-3.5		2-15		F	36 x 24 x 36	62,500.
ROKSAN	Radius 3	B	0.04	79	Belt			Yes										18 x 14 x 5	1295.00
	T.M.S.	B	0.02	80	Belt			Yes										18 x 15 x 5	5995.00
ROTEL	RP-900	C	0.08	70	Belt	0.02		No	No	P				Yes			F	19 x 14 x 6	499.90
SONY	PS-LX56	B			Belt		2	Yes		P		R						17 x 14 x 5	100.00
	PS-LX150	B			Belt		2	Yes		P		R						14 x 14 x 4	100.00
SOTA	Moonbeam	B	0.1	65	Belt	0.1		No	No	P	8⅜			Yes	2.5-10	150	F	6 x 18 x 14	379.00
	Comet	B	0.1	65	Belt	0.1		No	No	P	9			Yes	2.5-10	150	F	6 x 19 x 15	579.00
	Satellite	B	0.1	65	Belt	0.1		No	No	Opt.								8 x 21 x 17	799.00
	Sapphire	C	0.03	87	Belt	0.02	5	No	No	Opt.								8 x 21 x 17	1495.00
	Star	B	0.03	87	Belt	0.02	5	No	No									8 x 21 x 17	2395.00
	Nova	B	0.03	87	Belt	0.02	5	No	No									8 x 21 x 17	2695.00
	Cosmos	B	0.025	87	Belt	0.02	5	No	No									8 x 21 x 17	4400.00
SUMIKO	Project 6 (w/Cartridge)	B	0.06	70	Belt	0.9		Yes		P	9½		0.75-3.0	Yes	4-12	270	F	18 x 14 x 6	695.00
	Project 1.2 E (w/Cartridge)	B	0.09	75	Belt	0.1		Yes		P	9¾	C	0.75-3.0	Yes	4-12	270	F	18 x 14 x 6	495.00
	Project 1.2 (w/Cartridge)	B	0.09	75	Belt	0.1		Yes		P	9¾	C	0.75-3.0	Yes	4-12	270	F	18 x 14 x 6	395.00
SUMIKO/SME	20	C	0.05	85	Belt		10	Yes	No	Opt.		No						17 x 13 x 7	6500.00
	30	C			Belt		10	Yes		P	9⅛			Yes	4-18		F		20,000.
SYMPHONIC LINE	RG 6 System	B	0.01		Belt	0.01	12	Yes										250 lbs.	19,500.
TEAC	PA-400	B	0.12 wrms	66	Belt			Yes	No	P/S	8¼	R	1.0-1.50		4.0		F	14 x 4 x 14	129.00
	P-595	B	0.1 wrms	55	Belt			Yes	No			R	1.0-1.50				F	17 x 4 x 1	119.00
TECHNICS	SL-1200MK2	B	0.025	78	Direct		8.0	No	No	P	9⅛		0-2.5	Yes	3-9.5		R	18 x 7 x 15	549.95
	SL-QD33K(RO)	B	0.025	78	Direct			Yes	No	P	9⅛	C/R	1.25	No	6	90	P	17 x 4 x 15	269.95
	SL-DD33	B	0.025	78	Direct			Yes	No	P	9⅛	C	1.25	No	6	90	P	17 x 4 x 15	189.95
	SL-DD22	B	0.025	78	Direct			Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	179.95
	SL-BD22K	B	0.045	70	Belt		6	Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	169.95
	SL-BD20	B	0.045	70	Belt			Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	139.95
	SL-BD20A	B	0.045	70	Belt			Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	149.95
TOWNSHEND AUDIO	MK III Rock	B	0.07	82	Belt	0.1	0	Yes										17 x 15 x 4	1600.00
J. C. VERDIER	La Platine Verdier	B/D			String	.0025	8	Yes	No									17 x 15 x 9	From 7900.00
VOYD	Voyd	B	0.004	80	Belt	0.001		Yes										20 x 17 x 7	2895.00
	Voyd Point 5	B	0.004	80	Belt	0.001		Yes										20 x 17 x 7	5995.00
	Voyd Reference	B	0.004	80	Belt	0.001		Yes										20 x 17 x 7	11,695.
VPI	HW-19JR	B	0.03	79	Belt	0.05		No	No									22 x 17 x 6	650.00
	HW-19 MKIII	B	0.03	79	Belt	0.05		No	No									22 x 17 x 6	1250.00
	HW-19 MKIV	B	0.03	81	Belt	0.03		No	No									22 x 17 x 7	1850.00
	TNT Junior	B	0.02	84	Belt	0.02		No	No									25 x 19 x 8	2800.00
	TNT Series 2.5	D	0.01	86	Belt	0.01		No	No									25 x 19 x 8	4200.00
	TNT Series 3	D	0.01	90	Belt	0.01		No	No									25 x 19 x 8	5000.00
WELL TEMPERED LAB	Well Tempered Record Player	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 7	1495.00
	Well Tempered Classic	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 8	2495.00
	Well Tempered Super	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 8	3295.00
	Well Tempered Reference	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 8	4495.00
WILSON BENESCH	ACT 1 (w/External Power Supply)	B	0.058	78	Belt	0.01		Yes	1	P	9¼		1-2.5	Yes	4-16		F	19 x 15 x 6	5695.00
	ACT 2 (w/External Power Supply)	B	0.058	78	Belt	0.01		Yes	1	P	9¼		1-2.5	Yes	4-16		F	19 x 15 x 6	6295.00
WIN RESEARCH	SD-10	B	0.05	85	Direct	0.08	5	Yes										18 x 5 x 13	3995.00
YAMAMURA SYSTEMS	Requiem	A			Belt	0.001		Yes	No	P							F	19 x 14 x 10	12,500.



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TONEARMS

MANUFACTURER	Model	Type: Air-Bearing=A, Pivoted=P, Linear=L	Cartridge Mount: Fixed=F, Removable Shell=R, Changeable Wand=W	Cueing?	Anti-Skating Adjustment?	Adjustable Vertical Tracking Angle?	Pivot-to-Stylus Distance, Inches	Overall Length, Inches	Maximum Tracking Error, Degrees per Inch	Recommended Tracking Force Range, Grams	Cartridge Weight Range, Grams	Total Cable Capacitance, pF	Mounting Hole Diameter, Inches	Price, $	Notes
AUDIOMECA	SL5	L	R	Yes		Yes	8	9.8						2850.00	
AUDIO NOTE	AN-1/s-V	P	F	Yes	Yes	Yes	10			0.5-5	5-20			1995.00	Bimetallic self-damping armtube; with six leads for Io Ltd cartridge, AN-1/s-VX, $2995.00.
AUDIOQUEST	AQ PT-6	P	F	Yes	Yes	Yes	8¼	11		0-3	3-12	72	1¼	525.00	Adjustable viscous damping.
	AQ PT-7	P	F	Yes	Yes	Yes	8¼	11		0-3	3-12	118	1¼	625.00	As above.
	AQ PT-8	P	F	Yes	Yes	Yes	8¼	11		0-3	3-12	125	1¼	725.00	As above.
AUDIO "78"/SME	SME 3012-R	P	R	Yes	Yes	Yes	12.16			1.25-5	1.5-26			689.00	For LPs, 78s, 16-inch transcriptions, and hill-and-dale recordings; optional fluid damper.
	SME 3009-R	P	R	Yes	Yes	Yes	9.18			1.25-5	1.5-26			649.00	As above.
	SME III	P	W	Yes	Yes	Yes	9.18			2.5 Max.	0-12			479.00	
DENNESEN	ABLT-1	A	W	Yes		Yes	Adj.	12	0	Adj.	Any	100		2000.00	
EMINENT TECHNOLOGY	Two	A	W	Yes		Yes	7⅜	10¾	0	0-5	0-16	22		2000.00	Includes air pump; optional fluid damping, $95.00.
GRAHAM ENGINEERING	1.5	P	W	Yes	Yes	Yes	9¼	11½	1	0.90-3.0	4-20	140		2350.00	Includes cartridge alignment gauge; brass side weights; SME-compatible mounting; upgradable to model below.
	1.5t	P	W	Yes	Yes	Yes	9¼	11½	1.0	0.90-3.0	4-20	140		2750.00	Includes cartridge and azimuth alignment gauges; tungsten side weights; SME-compatible mounting.
	1.5t/c	P	W	Yes	Yes	Yes	9¼	11½	1.0	0.90-3.0	4-20	140	1⅛x 2¾	2900.00	As above; includes SW-3 ceramic armtube.
KUZMA	Stogi	P	F	Yes	Yes	Yes	9⅛	10¾	2	1-3		300	1¼	950.00	
	Stogi Ref	P	F	Yes	Yes	Yes	9⅛	10¾	2	1-3		300	1¼	1840.00	
LINN	Ekos	P	F	Yes	Yes	Yes	8⅜	9		0-3	4-9	220	1¼	2595.00	
	Akito	P	F	Yes	Yes	Yes	8⅜	9		0-3	2-10	100	1¼	495.00	
MØRCH	UP-4	P	W	Yes	Yes	Yes	9⅛	11¾		0.75-3	3-15	128	⅞	†	†With copper wire, $750.00; with silver wire, $825.00. Choice of six armtubes; unipivot.
	DP-6	P	W	Yes	Yes	Yes	9⅛	11¾		0.75-3	3-15	128	⅞	From 1250.00	Armtube choice as above; dual bearings.
	DP-6T	P	W	Yes	Yes	Yes	12⅛	14¾		1.0-3.5	2-15	128	⅞	From 1950.00	Continuous VTA adjustment.
NAIM AUDIO	ARO	P	F	Opt.	Yes	Yes	9	11½			5.5-12		¾	2000.00	Unipivot design; optional Aro-matic cueing lever.
ROCKPORT TECHNOLOGIES	6000 Series	A	F	Yes		Yes	6½	9		0.5-3.5	2-15			4500.00	Azimuth adjustable; viscous damping.
ROKSAN	Tabriz	P	F	Yes	Yes	Yes	9.45			1.2-3	5-12	150	0.91	875.00	
	Tabriz-Zi	P	F	Yes	Yes	Yes	9.45			1.2-3	5-12	150	0.91	1250.00	
	Artemis	P	F	Yes	Yes	Yes	9.45			1.2-3.0	5-12	150	0.91	2600.00	
SUMIKO/SME	Series 309	P	R	Yes	Yes	Yes	9⅛	11⅝		0-3	4-18	140	1⅛x 2¾	1195.00	ABEC-3 bearings; damped aluminum casting.
	Series IV.Vi	P	F	Yes	Yes	Yes	9⅛	11⅝		0-3	4-18	140		1995.00	ABEC-7 bearings; damped magnesium casting; adjustable static tracking.
	Series V	P	F	Yes	Yes	Yes	9⅛	11⅝		0-3	4-18	140		2550.00	Bearings and casting as above; adjustable dynamic and static tracking.
TOWNSHEND AUDIO	Excalibur	P	F	Yes	Yes	Yes	8.58	8.66	1.85	0.5-5	4-20	300	1	1600.00	Front outrigger damping; for Townshend Audio Rock turntables.
VPI	JMW Memorial Tonearm	P	W	Yes	No	Yes	10	11½	0.5	0-3	4-18			2300.00	
WELL TEMPERED LAB	Well Tempered Record Player Arm	P	F	No	Yes	Yes	9	11⅜					⅞	695.00	Variable viscous damping.
	Well Tempered Classic Arm	P	F	No	Yes	Yes	9	11⅜					¼	995.00	As above.
	Well Tempered Reference Arm	P	F	No	Yes	Yes	9	11⅜					¼	1595.00	As above.
WHEATON TRIPLANAR	Triplanar IV "Ultimate"	P	F	Yes	Yes	Yes	9¾	11¾	0.3	1-3	4-22			From 2375.00	Azimuth adjustable; silicone fluid damping; optional cables.
WILSON BENESCH	ACT 1	P	F	Yes	Yes	Yes	9¼	11		1-2.5	4-16		1.18	1995.00	Kinematic location bearing system; carbon fiber.
	ACT 2	P	F	Yes	Yes	Yes	9¼	11		1-2.5	4-16		1.18	2695.00	Carbon fiber; optional balanced wiring, $200.00.

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CIRCLE NO. 85 ON READER SERVICE CARD

PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar																	
ARCAM	E77MG		MM	No				1.6-2	200-400	E		20/	U	S	6.3	150.00	95.00
	P77MG		MM	No				1.6-2	200-400	X			U	S	6.3	185.00	95.00
AUDIO BY VAN ALSTINE	Longhorn Z	10-55 ±1.5	IM	No	30	25	5.6	1.5-2.0		E	0.3 x 0.6		U/F	S	8	95.00	45.00
AUDIO NOTE	Io-2	10-50 ±3	MC	No	25		0.05	1.3-3.5		V		15/10	F	S	18	2895.00	1495.00
	Io-2 Ltd	10-50 ±3	MC	No	30		0.04	1.5-4.0		V		15/10	F	S	19	6895.00	1995.00
AUDIOQUEST	AQ 4000	10-50	MC	No	30	25	1.7	1.9		X	0.3 x 1.6		F	S		1350.00	950.00
	AQ 7000Fe5	10-50	MC	No	30	25	0.4	1.9		X	0.3 x 1.6		F	S	9.5	2450.00	1750.00
AUDIO "78"	Cartridges and styli for vintage sources		MM							C/E			U	S			69.00
AUDIO-TECHNICA	ML150	10-30 ±3	MM	Yes	31	21	4.0	0.95-1.55		X		40/40	U	S	7	400.00	300.00
	AT300P	20-22 ±1	MM	No	26	16	5	1.0-1.5	100-200	C	0.6		U	P/S	6	55.00	25.00
	AT301EP	15-25 ±1	MM	No	26	17	5	1.0-1.5	100-200	E	0.4 x 0.7		U	P/S	6	65.00	30.00
	AT311EP	15-27 ±1	MM	No	29	18	5	1.0-1.5	100-200	E	0.3 x 0.7		U	P/S	6	75.00	35.00
	AT316EP	10-27 ±1	MM	No	29	20	5	1.0-1.5	100-200	E	0.3 x 0.7		U	P/S	6	100.00	50.00
	AT331LP	10-30 ±1	MM	No	31	21	5	1.0-1.5	100-200	X	Linear Contact		U	P/S	6	145.00	65.00
	AT132EP	10-30 ±1	MM	No	30	20	5.0	1.0-1.5	100-200	E	0.2 x 0.7		U	P		150.00	65.00
	AT70	20-20 ±1.5	MM	No	20	15	3.5	1.5-2.5	100-200	C	0.6		U	S		45.00	25.00
	AT71E	20-22 ±1.5	MM	No	22	17	3.5	1-2	100-200	E	0.4 x 0.7		U	S		55.00	35.00
	AT120 E/T	15-25 ±1	MM	No	29	20	5.0	1.0-1.8	100-200	E	0.3 x 0.7		U	S	6.4	95.00	50.00
	AT440ML	5-32 ±1	MM	No	30	20	5	0.8-1.6	100-200	M			U	S	6.5	195.00	85.00
	ATP-2	15-22 ±1.5	MM	No	23	17	5.3	3-5	200	E	0.4 x 0.7		U	S	7.2	60.00	35.00
	ATP-2XN (w/2 Styli)	15-22 ±1.5	MM	No	23	17	5.3	3-5	200	E	0.4 x 0.7		U	S	7.2	90.00	
BANG & OLUFSEN	MMC 1	20-20 ±1	MI	No	30	22	2.12	1	200-400	X	0.1 x 0.1		No	I	1.6	500.00	
	MMC 2	20-20 ±1.5	MI	No	25	20	2.12	1	200-400	X	0.12 x 0.12		No	I	1.6	270.00	
	MMC 4	20-20 ±2.5	MI	No	22	17	2.12	1.2	200-400	E	0.2 x 0.2		No	I	1.6	100.00	
BENZ-MICRO	MC Ruby	10-50 ±0.5	MC	Yes	40	30	0.3	2-2.5		M		15/15	F	S	8.6	3000.00	500.00
	MC Reference	10-50 ±0.5	MC	Yes	40	30	0.4	2-2.5		M		15/15	F	S	8.6	2500.00	500.00
	MC H20	10-50 ±0.5	MC	Yes	40	30	2.0	2-2.5		M		15/15	F	S	8.6	1800.00	500.00
	MC M0.9	10-50 ±0.5	MC	Yes	40	30	0.9	2-2.5		M		15/15	F	S	8.6	1500.00	500.00
	MC L0.4	10-50 ±0.5	MC	Yes	40	30	0.4	2-2.5		M		15/15	F	S	8.6	1200.00	500.00
	Glider	10-50 ±0.5	MC	Yes	40	30	1	2-2.5		M	0.16 x 3.15	15/15	F	S	6.2	750.00	400.00
	MC Gold	20-40 ±0.5	MC	No	30		0.4	1.8-2.2		E	0.3 x 0.7	15/15	F	S	5.7	350.00	195.00
	MC Silver	20-40 ±0.5	MC	No	30		2.0	1.8-2.2		E	0.3 x 0.7	15/15	F	S	5.7	350.00	195.00
	MC 20E II	15-40 ±0.5	MC	No	25		2.5	1.7-2.3		E	0.3 x 0.7		U	S	4	150.00	95.00
CHADWICK MODIFICATIONS	F-3 Super	18-21	IM	No	28	24	3.8	2		E	0.3 x 0.6	23/23	F	S	5	125.00	80.00
	X-5 Super	15-45	MC	No	30	30	2	2		M		14/14	F	S	4.8	385.00	200.00
	A-1 Super	20-28	IM	No	30	24	3.5	2		E	0.3 x 0.6	23/23	F	P/S	5		175.00
DENON	DL-S1	20-70	MC	Yes	28		0.15	1.1-1.5		E			F	S	7	800.00	480.00
	DL-160	20-50	MC		28		1.6	1.5-2.1					F	S	4.8	180.00	108.00
	DL-110	20-46	MC		25		1.6	1.5-2.1					F	S	4.8	140.00	84.00
DYNAVECTOR	XX-1L	20-50 ±2	MC	Yes	30		0.25	1.9-2.3		M			F	S	12	1375.00	1100.00
	XX-1	20-50 ±2	MC	Yes	30		2.0	1.8-2.2		X			F	S	12	1375.00	1100.00
	17D2 Mk II	20-100 ±2	MC	Yes	25		0.15	1.8-2.0		M			F	S	5.3	775.00	620.00
	23RS Mk II	20-80 ±2	MC	Yes	25		0.15	1.7-1.9		M			F	S	5.3	590.00	470.00
	10x4 Mk II	20-20 ±2	MC	No	25		2.0	1.5-1.9		E			F	S	4.6	325.00	260.00
	50X Mk II	20-20 ±2	MC	No	25		2.0	1.5-1.7		E			F	S	4.5	262.00	210.00
ELAC	ESG 792E	10-20	MM	Yes	24	22	7.8	1.5-1.75		E	0.2 x 0.7	18/	U	S	6.5	100.00	55.00
	ESG 796S	10-20	MM	Yes	28	20	5.6	1.2-1.5		S	0.5 x 0.6	24/24	U	S	6.5	175.00	135.00
	ESG 796H24	10-25	MM	Yes	28	20	7.8	1.25-1.75		V	0.2 x 3		U	S	6.5	200.00	120.00
	EMM 190HB33	10-30	MM	Yes	28	20	5.6	1.0-1.25		V	0.2 x 3		U	S	6.5	250.00	130.00
	ESG 896HSP24	10-30	MM	Yes	28	20	4.5	1.25-1.75	350-1000	V	0.16 x 3.1		U	S	6.5	275.00	135.00
ESOTERIC SOUND	ES30T (Replacement stylus for Stanton 500 series)	20-17	MI	No				2-5		C	3.0, truncated	10/10	U				75.00
GOLDRING	Elite	20-30 ±2	MC	Yes	25		0.5	1.5-2.0	100-500	V	GYGER I	18/18	F	S	5.7	575.00	400.00
	Eroica Low Out	20-30 ±2	MC	No	25		0.5	1.5-2.0	200-1000	V	GYGER II	18/18	F	S	5.5	350.00	250.00
	Eroica High Out	20-22 ±3	MC	No	25		2.5	1.5-2.0	100-500	V	GYGER II	18/18	F	S	5.5	300.00	200.00
	G1042	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	V	GYGER S	24/16	U	S	6.3	275.00	175.00
	G1022GX	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	V	GYGER II	24/16	U	S	6.3	200.00	130.00
	G1012GX	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	V	GYGER I	24/16	U	S	6.3	150.00	90.00
	G1012 78rpm		MM	No			6.5	1.5-2.5					U	S	6.3	150.00	90.00
	G1006	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	E		24/16	U	S	6.3	100.00	70.00
	Elektra	20-20 ±3	MM	No	20		5.0	1.75	150-400	E	0.7 x 0.3	20/	U	S	4.2	70.00	
	Elan	20-20 ±3	MM	No	20		5.0	1.5-3.0	150-400	S	0.6	16/		S	4.2	50.00	
GRADO LABRATORIES	Z2+	10-60	MI	No		25	1.4	1.5			0.15 x 0.9		U	P/S	5	265.00	110.00
	Z1+	10-60	MI	No		25	1.4	1.5			0.2 x 0.2		U	P/S	5	180.00	75.00
	Z+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	130.00	55.00
	ZF1+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	110.00	45.00
	ZF2+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	86.00	36.00
	ZF3E+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	69.00	33.00
	ZCE+1	10-50	MI	No		20	4.0	1-2		E			U	P/S	5.5	55.00	30.00
	ZTE+1	10-50	MI	No		20	4.0	1-2		E			U	P/S	5.5	33.00	20.00
	ZCE+	10-50	MI	No		20	4.0	2-3		E			U	S	5.5	45.00	28.00
	ZTE+	10-50	MI	No		25	4.0	2-3		E			U	S	5.5	38.00	21.00
	DJ 100 (w/2 Styli)	10-50	MI	No		25	4.0	2-5		E			U	S	5.5	85.00	55.00 Pair
	Signature Jr.	10-60	Flux Bridge	No	35	25	5	1.5			0.2 x 0.2		U	S	5	125.00	62.50
JOSEPH GRADO SIGNATURE PRODUCTS	XTZV	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	750.00	375.00
	TLZV	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	500.00	250.00
	MCZV	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	300.00	150.00
	8MZV	10-50	Flux Bridge	No	35	25	5.5	1.5			0.2 x 0.2	20/	U	S	5	200.00	100.00
KAB ELECTRO-ACOUSTICS	KS500-27 (78-rpm only)	10-17	MM	No	25		10	3-7	275	S	2.7 x 2.7	10/10	U	S	6	42.95	32.00
	KSL500 (78-rpm or mono LP)	10-17	MM	No	25		10	4.0	275	S	2.7 x 2.7, 0.7 x 0.7		U	P	10	49.95	32.00

PHONO CARTRIDGES

STYLUS TYPE
C —Conical
S —Spherical
E —Elliptical
M—MicroLine, MicroRidge, or similar
V —van den Hul
X —Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
LINN	K5	20-20 ±2	MM	No	20		4.5	1.7	200	E		12/12	U	S	6	195.00	117.00
	K9	20-20 ±2	MM	No	20		4.5	1.7	200	E		12/12	U	S	7	350.00	210.00
	K18II	20-20 ±1	MM	No	30		4.5	1.7	200	E		14/14	U	S	7.8	650.00	390.00
	Klyde	20-20 ±1	MC	No	30		0.15	1.7		E		10/10		S	8	1195.00	
	Arkiv	20-20 ±1	MC	No	30		0.15	1.7		E		10/10		S	8	2295.00	
LONDON (DECCA)	Jubilee	20-22 ±3	IM	No	25		5	1.8-2.2	220	X		10/15	F	S	10	1600.00	450.00
	Super Gold	20-22 ±3	IM	No	25		5	1-2	220	X		10/15	F	S	6.7	750.00	300.00
	Gold	20-22 ±3	IM	No	25		5	1-2	220	E		10/15	F	S	6.7	525.00	200.00
	Maroon	20-22 ±3	IM	No	25		5	1.6-2.2	220	S		10/15	F	S	6.7	450.00	165.00
JOHN MAROVSKIS	JMAS MIT-1	10-10 ±1.0	MC	No	25	20	0.25	2.25-2.5	500	V	0.2 x Line	/16	F	S	5.5	750.00	375.00
ORTOFON	MC2000 II	20-40	MC	Yes	25		0.125	2-2.5		X	0.5 x 0.9	13/13	F	S	9.5	1300.00	910.00
	MC25 FL	20-30	MC	No	25		0.5	1.8-2.2		X	0.18 x 0.4	16/16	F	S	10.5	475.00	235.00
	MC7500	20-20 ±2	MC	Yes	25	18	0.13	2-3		X	0.45 x 0.10	12/12	F	S		2800.00	1960.00
	FF15XEII	20-20	MM	No	20		6	1-1.5	200-400	E	0.8 x 0.18	15/15	U	S		50.00	20.00
	MC5000	20-20 +2.5,-0	MC	No	25		0.14	2.2-2.7		X	0.5 x 0.10	12/12	F	S	9.5	2000.00	1400.00
	MC3000MII	20-20 +2.5,-0	MC	No	25		0.15	1.7-2.2		X	0.5 x 0.10	13/13	F	S	9.5	1600.00	1120.00
	MC10 Super	10-30 +5,-1	MC	No	25		0.3	1.3-1.8		E		14/14	F	S	7	140.00	100.00
	MC30 Super II	20-20 +4,-1	MC	No	25		0.2	1.6-2.0		X	0.5 x 0.8	16/16	F	S	10	650.00	455.00
	MC20 Super II	20-20 +4,-1	MC	No	25		0.2	1.6-2		X	0.5 x 0.80		F	S		650.00	390.00
	MC15 Super II	20-25	MC	No	25		0.35	2-2.4		X	0.8 x 0.4	15/15	F	S	7	225.00	160.00
	MC10 Super II	20-20 +4,-1	MC	No	25		0.2	1.6-2.0		X	0.5 x 0.7	15/15	F	S	10	450.00	315.00
	MC3 Turbo	20-40 +3,-1	MC	No			3.3	1.8-2.2		X		13/13	F	S	5	200.00	150.00
	MC1 Turbo	20-30 +3,-1	MC	No			3.3	1.8-2.2		E		13/13	F	S	5	150.00	117.00
	X5 MC	15-35 +4,-1	MC	No			2.2	1.7-2.2		X		12/12	F	S	5	300.00	228.00
	X3 MC	20-40 +3,-1	MC	No			2.2	1.7-2.2		X		13/13	F	P/S	5	175.00	127.00
	X1 MC	20-30 +3,-1	MC	No			2.2	1.7-2.2		E		13/13	F	P/S	5	125.00	92.00
	OM30 Super	20-20 +2,-0	MM	No	25		4	1.0-1.5	300	X	0.40 x 0.8	40/35	U	P/S	5	225.00	90.00
	OM20 Super	20-20 +2,-1	MM	No	25		4	1.0-1.5	300	E	0.18 x 0.8	35/30	U	P/S	5	150.00	60.00
	OM10 Super	20-20 +3,-1	MM	No	22		4	1.25-1.75	300	E	0.18 x 0.8	30/25	U	P/S	5	75.00	30.00
	OM5E	20-20 +3,-1.5	MM	No	22		4	1.25-1.75	300	E		25/25	U	P/S	5	50.00	20.00
	OM3E	20-20 +3,-2	MM	No	20		4	1.25-1.75	300	E		25/25	U	P/S	5	35.00	12.00
	TM20UD	20-20 +3,-1	MM	No	25		3.5	1.0-1.5	400	X		35/35	U	P/S	6	129.00	75.00
	TM14U	20-20	MM	No	20		4.5	1.0-1.5	400	E		30/30	U	P/S	6	89.00	30.00
	TM7	20-20	MM	No	20		5	1.0-1.5	400	E		30/30	U	P/S	6	60.00	25.00

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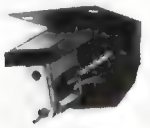
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.5m.....**$175** **1m**.....**$325**

KCAG Line Level interconnect uses 3 silver VariStrand conductors.
.5m pr.....**$200** **1m pr**.....**$350**

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Kimber's legendary 4TC and 8TC loudspeaker cables continually receive rave reviews and recommendation, ranking as one of the best "high end audio" values of all time. TC cables deliver correct harmonic and spectral content of recordings with breathtaking, pinpoint accuracy. The basic building block of each TX and LPC model is the Teflon™ jacketed VariStrand™ conductor. The conductor strands are formed from our advanced alloy, primarily consisting of ultra-high purity copper.

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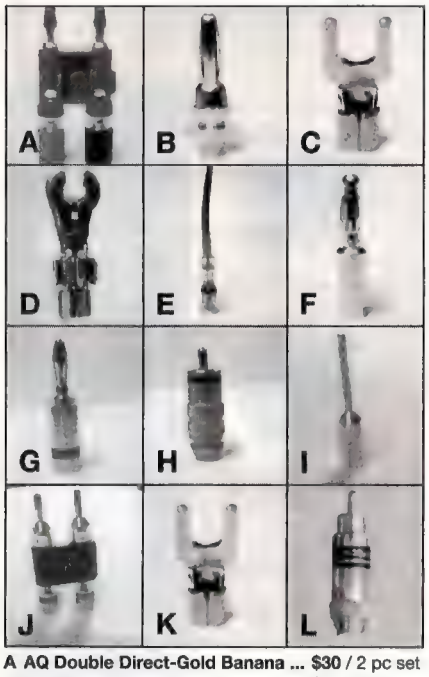

A AQ Double Direct-Gold Banana ... **$30** / 2 pc set
B AQ Single Direct-Gold Banana ..... **$18** / 4 pc set
C AQ #P-814 OFHC Spade ..... **$15** / 4 pc set
D KimberKable Post Master ..... **$14** / 2 pc set
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Straight Wire Crimp-On Banana .. **$10** / 4 pc set
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G Raskin Deluxe Banana ..... **$7** / 2 pc set
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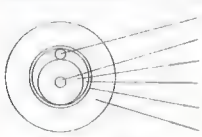
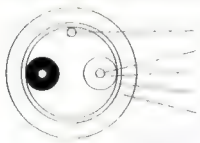
KC-1	.5m pr..**$65**	1m pr..**$80**	1.5m pr..**$95**	2m pr..**$110**
PBJ XLR	.5m pr..**$58**	1m pr..**$66**	1.5m pr..**$74**	2m pr..**$ 82**
OPT	.5m..**$40**	1m..**$50**	1.5m..**$60**	2m..**$ 70**

audioquest INTERCONNECTS



Jade .5m pr....**$22**[50] 1m pr....**$25** 1.5m pr....**$27**[50] 2m pr....**$30**



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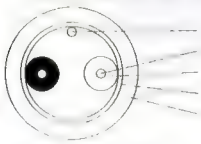

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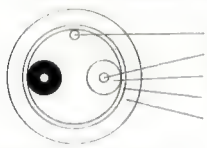
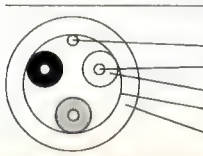


Ruby .5m pr....**$84** 1m pr....**$98** 1.5m pr....**$112** 2m pr....**$126**



Quartz .5m pr...**$132** 1m pr...**$165** 1.5m pr...**$198** 2m pr...**$231**

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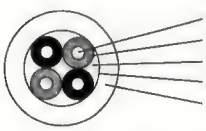
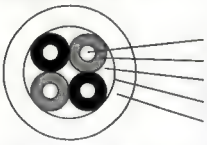
SPEAKER CABLES

F14, White ..... **95¢** / foot

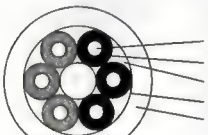
F18, White ..... **$1.95** / foot



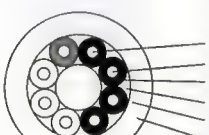
Type 2, Burgundy ..... **$1.50** / foot



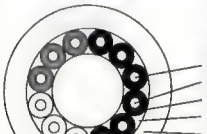
Type 4, Dark Blue ..... **$2.50** / foot



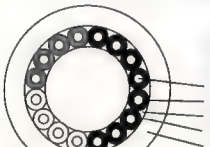
Type 6, Slate Grey ..... **$3.75** / foot



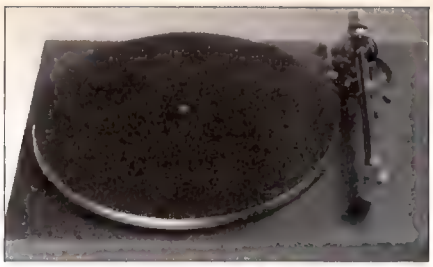
Indigo 2, Dark Blue ..... **$5.00** / foot



Crystal, Slate Grey ..... **$7.50** / foot



Midnight 3, Dark Blue ..... **$12.50** / foot



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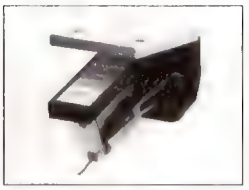
Moonbeam w/ ADC XT Cartridge (Diamond Stylus) **$449**
Comet w/ ADC XT Cartridge (Diamond Stylus) **$699**
Comet w/ Sumiko Blue Point Special **$849**

DENON

DP25F / DP7F (7F comes w/cartridge) .... **$150 / $325**
DP-23F / DP-47F w/ ADC XT Cartridge ..... **$425 / $650**
Kenwood KD-291R / **JVC** AL-A151 ..... **$99.99 / $119.99**

sumiko

Pro-Ject 1.2 w/ ADC XT Cartridge (Diamond Stylus) **$395**
Pro-Ject 1.2 E w/ Lift w/ ADC XT Cartridge **$495**
Pro-Ject 6 w/ Sumiko Blue Point Special **$759**



ortofon

X5/X3/X1MC ... **$185 / $145 / $100**
MC-3/MC-1 Turbo ..... **$150 / $125**

Bang & Olufsen

MMC-4/MMC-2 ..... **$125 / $270**

STANTON

Collector Series 100 ..... **$200**

audio-technica®

OC9 / ML-150 ..... **$250 / $240**
440ML / 3482P ..... **$99 / $20**

BENZ MICRO

Glider / Trade ..... **$750 / $600**
Gold / Silver ..... **$350 / Trad. $225**
MC 20EII / RE-Tip ..... **$150 / $95**

Grado ZTE+1 ..... $22

sumiko

Blue Point Special **$225**
RE-Tip (Blue Point Special) **$195**

GOLDRING

1006/1012/1042 .... **$89/$135/$245**

SHURE

V 15 Type V MR ..... **Discontinued**
Stylus (Limited Supply) **$115**

DENON

DL-110 / DL-160 ..... **$140 / $180**

Record Clamps

THE PIG RECORD GRIP **$12**
EMPIRE STABILIZER **$35**
SOTA I CLAMP **$60**
SOTA REFLEX CLAMP **$179**
SME 20-C The Ultimate Clamp **$250**
ART Q Damper Stabilizer .. **$330**

Record Mats

***Discwasher D-Stat* MAT** **$12**
audioquest SORBOTHANE
RECORD MAT (my favorite) **$60**
RINGMAT MK II **$75**
SOTA SUPERMAT **$100**
ART Q DAMPER MAT **$330**

MOBILE FIDELITY

Sound Check Test CD **$40**
ORIGINAL MASTER 200 G RECORDINGS
Vinyl records....$25 each / 3 for ...$69

Gerry Mulligan & Ben Webster
Gerry Mulligan Meets Ben Webster
Sonny Terry & Brownie McGhee
Sonny & Brownie
Moody Blues
Every Good Boy Deserves Favour
R.E.M. - *Murmur*
Rick Wakeman
Journey To The Center Of The Earth
Elliot Lawrence
The Music Of Elliot Lawrence (2-LP Set)
The Modern Jazz Quartet
At Music Inn, Vol. 2 Guest Sonny Rollins
Jean Michel Jarre - *Equinoxe*
Albert Collins - *Cold Snap*
Todd Rundgren
Something/Anything? (2-LP Set)
Hank Crawford - *Soul Of The Ballad*

CARTRIDGE ALIGNMENT TOOLS

MOBILE FIDELITY Geo Disk **$30**
DB Systems-Protractor **$35**
Sumiko Soundtracktor **$195**
Raskin Paper Alignment Tool **$5**
Shure Stylus Force Gauge **$14**
Ortofon Stylus Force Gauge **$10**
Raskin Tonearm-wrap **$20**
Sumiko Analog Survival Kit **$50**

Phono Pre-amplifiers

Creek OBH-9 M.C. Phono Cartridge Amplifier **$249**
Creek OBH-8 M.M. Phono Cartridge Amplifier **$199**
Audio Alchemy Vac-in-the-box MM/MC Preamplifier **$200**

DB Systems DB-8 HG Moving Coil Phono Preamplifier **$175**
DB Systems DB-8 Moving Magnet Phono Preamplifier **$150**
Q.E.D. MCA.1 Moving Coil Phono Preamplifier **$150**
Q.E.D. Discsaver Moving Magnet Phono Preamplifier **$89**
No-Name Moving Magnet Phono Preamplifier **$40**

TONEARM CABLES

audioquest Z ..... **$95 / 1m**
SME / van den Haul #501 ..... **$175 / 1m**
STRAIGHT WIRE Maestro II .. **$180 / 1m**
audioquest Emerald ..... **$195 / 1m**
STRAIGHT WIRE Virtuoso ..... **$275 / 1m**
KimberKable KCAG .... **$350 / 1m**

Discwasher Record Brushes

***Discwasher* D4** RecordCleaning Fluid (1.25 oz) . **$2.50**
D4 RecordCleaning Fluid (6 oz) **$7.50**
D4 RecordCleaning Fluid (16 oz) .. **$14.50**
D4 Record Brush & Fluid **$19**
SC-2 Stylus Brush & Fluid **$7.50**
SC-2 Stylus Cleaning Fluid **$2.50**

***Discwasher* D4** Brush System .. **$19**
Hunt EDA Record Brush **$20**
A.Q. Carbon Fiber Brush **$10**
GRUVE GLIDE (treats 150 LPs) **$29**
Bang & Olufsen LP cleaner **$20**
ART TR-30 Cleans & Preserves **$50**
Nitty Gritty Cleaning Brush **$12**

A.Q. SORBOTHANE

A.Q. BIG FEET (up to 32 LBS) **$60**
A.Q. CD FEET (up to 16 LBS) **$39**
A.Q. Self Stick Sheet (6"x6") **$15**
SUMIKO Navcom Silencers (4 pc) .. **$75**
ART Q Damper Blocks (set of 4) ... **$120**
Michael Green Audio Points .. **$49 / $79**

CONTACT CLEANERS

A.Q. Ultra Connect Cleaner **$39**
ART TR 30 Cleaner & Enhancer **$50**
Sumiko Tweek Contact Enhancer .. **$18**
Sumiko Kontak Contact Cleaner .. **$49**

A.Q. RF STOPPERS

A.Q. RF Stoppers Jr. ..... **$39/8 pc set**
A.Q. RF Stoppers ..... **$60/4 pc set**
Raskin Cable Cuffs mini ... **$11/2 pc set**
Raskin Cable Cuffs large .. **$19/2 pc set**
Millinium TUBE medium ..... **$90/4 pc set**
Millinium TUBE large ..... **$60/2 pc set**

CREEK CD Player

Creek CD-32 (with remote) **$299**
CD Stoplight (the Green Pen) **$14**
***Discwasher* CDL²** (Lens Cleaner) **$18**
Sumiko Novcom CD Stabilizer Bands ..... **$17** (12 pc set). **$69** (50 pc set)
***Discwasher* Sonic Circles** **$5.95** (5 pc)
ART Q-151 (CD Coating Oil) **$50**
Bedini CD Clarifier **$34.99**
Discwasher CD-2 Scratch Remover **$10**
Nitty Gritty CD Master **$49.99**
LAST CD Cleaner/Treatment **$16.95**
LAST CD Protective Shields . **$12 / 20 pc**
ART CD Q Damper Mat **$135**
NOVUS Scratch Remover & Polish **$8.99**

Record Sleeves

(Priced in quantities of 50)

12" Fitted poly outers **$5**
12" Fitted out resealable **$10**
12" Paper / poly inners **$15**
12" Paper inners **$12.50**
VRP Record Sleeves (10) **$7**
(60)..... **$33** (100)..... **$53**
Mo.Fi. Rice Sleeves (10) **$8**
(50)..... **$38** (100)..... **$70**

#1 Power Cleaner ..... **$24** (1/2 oz) .....**$145** (4 oz)
#2 Record Preservative ..... **$24** (2 oz) .....**$145** (16 oz)
#3 Record Cleaner ..... **$15** (2 oz) **$50** (1gal)
#4 Stylus Cleaner ..... **$13** (2 oz)
#5 Stylast Stylus Treatment ..... **$21** (1/4 oz)
Power Cleaner & Record Preservative Combo Kit **$43**
Record Preservative & Record Cleaner Combo Kit **$34**
Stylus Cleaner & Stylast Preserver Combo Kit **$29**
Microfiber Applicator Brush / Stylus Brush ..... **$2** / ea

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RECORD CARE PRODUCTS

MODEL 1.0 Manual application of fluid, manual brushing & rotating during vacuuming **$195**

MODEL 1.5 Fi Auto fluid application, auto scrub, auto rotation, Vinyl Woodgrain **$380**

RECORD MASTER cleans 45s, 78s & LPs manually with built-in adapter which allows cleaning of all size records **$210**

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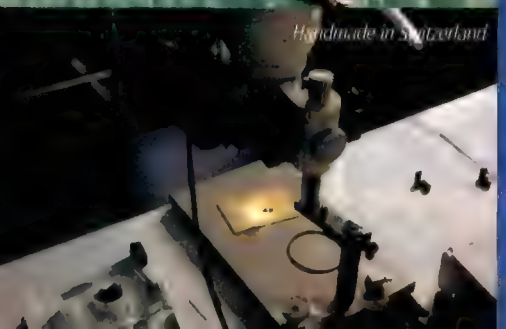
CIRCLE NO. 148 ON READER SERVICE CARD

PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar																	
STANTON (Continued)	Trackmaster AL-1 (w/2 Styli)	20-20	MM	No	30		5.2	2-5	275	S	0.7		U	S		205.00	52.00
	Trackmaster AL-2 (w/3 Styli)	20-20	MM	No	30		5.2	2-5	275	S	0.7		U	S		245.00	
	881 MKIIS	10-25	MM	Yes	35		3.5	0.75-1.5	275	S	0.3 x 2.8	30/	U	S	5.5	256.00	109.00
	681EEE MKIII	10-25	IM	Yes	35		3.5	0.75-1.5	275	S	0.3 x 2.8	25/	U	S	6.3	184.00	66.00
	L725E	10-22	MM	No	28		3.0	0.75-1.5	275	S	0.4 x 0.7		U	P/S	5.7	98.00	31.00
	L720EE	10-20	MM	No	28		3.2	0.75-1.5	275	S	0.4 x 0.7		U	P/S	5.7	85.00	31.00
	L680EL	20-18	IM	No	28		4.5	4-5	275	S	0.4 x 0.7		U	P/S	8.4	164.00	117.00
	680EL	20-18	IM	No	30		4.5	2-5	275	E	0.4 x 0.7		U	S	5.5	164.00	117.00
	680AL	20-18	IM	No	30		4.5	2-5	275	S	0.7	10/	U	S	5	142.00	37.00
	500AL	20-17	MM	No	35		3.5	0.75-1.5	275	S	0.7	10/	U	S	5	87.00	26.00
	500AL-MP	20-17	MM	No	35		3.5	0.75-1.5	275	S	0.7		U	S	5	185.00	52.00
	L500AL	20-17	MM	No	28		4.0	3.5-4	275	S	0.7		U	S	8.4	87.00	29.00
	500AL-DP	20-17	MM	No	28		4.0	3.5-4	275	S	0.7		U	S	6.3	113.00	75.00
	680EE	20-20	IM	No	35		3.5	0.75-1.5	275	E	0.3 x 0.7	18/18	U	S	6.3	120.00	45.00
	680EL-MP	20-18	IM	No	30		4.5	2-5	275	E	0.4 x 0.7	13.5/	U	S	5.5	228.00	80.00
	500E MKII	10-22	MM	No	35		0.8	0.75-1.5	275	E	0.4 x 0.7	14/	U	S	5.5	85.00	22.00
	STC-710	10-20	MM	No	28		3.0	0.75-1.5	275	E	0.4 x 0.7		U	P/S	5.9	28.00	22.00
	890AL	20-20	MM	No	30		3.0	2-7	275	S	0.7		U	S	5.5	192.00	53.00
	680AL	20-18	MI	No	28		1.1	2-5	275	S	0.7	10/	U	S	5.5	142.00	37.00
	Collectors Series 100	20-20 ±1	MM	No	35		3.2	0.75-1.5	275	S	0.3 x 2.8		U	S	5.5	427.00	159.00
SUMIKO	Oyster	20-20	MM	No	25	25	4	2-2.5		S	0.5	12/12	U	S	5	40.00	20.00
	Black Pearl	18-22	MM	No	28	28	5	1.5-1.6		S	0.5	17/17	U	S	6	70.00	35.00
	Pearl	15-25	MM	No	30	30	5	1.5-1.6		E	0.2 x 0.8	17/17	U	S	6	90.00	45.00
	Blue Point	15-30	MC	No	32	32	2.3	1.5-1.9		E	0.3 x 0.7	15/15	F	P	6	195.00	110.00
	Blue Point Special EVO III	10-35	MC	No	35	35	2.3	1.7-2.1		E	0.3 x 0.7	15/15	F	S	9	395.00	
	SHO	10-45	MC	No	35	30	2.3	2.0		M		15/15	F	S	8	1800.00	1250.00
SYMPHONIC LINE	RG 8 The Source	10-50 ±3	MC	Yes	40	40	2.0	1.5-1.7		X	0.1 x 0.3		F	S	18	4000.00	300.00
	RG 8 Gold	10-60 ±3	MC	Yes	40	40	0.45	1.5-1.7		X	0.1 x 0.3		F	S	18	5000.00	300.00
TRANSFIGURATION/ SUMIKO	Temper	20-40 ±2	MC	No	30	30	0.25	1.7-1.9		X		15/15	F	S	7.5	3800.00	2600.00
WIN RESEARCH	FET-10 (w/Pwr. Supply)	5-50	FET	Yes	30	20	1V	0.75-1.50		X			F	S	8	3500.00	450.00

Ruby Bruyere-wood cartridge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CIRCLE NO. 81 ON READER SERVICE CARD

PHONO CARTRIDGES

STYLUS TYPE
C—Conical
S—Spherical
E—Elliptical
M—MicroLine, MicroRidge, or similar
V—van den Hul
X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle, Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
PICKERING	XSV/5000 MKIIS	10-50	MM	No	35		3.8	0.75-1.5	275	X	0.3 x 2.8		U	S	5.6	346.00	100.00
	TL-3S	10-25	IM	No	35		4.4	0.75-1.5	275	X	0.3 x 2.8		U	S	5.6	194.00	55.40
	TLE	10-20	MM	No	28		4.4	1-1.5	275	E	0.3 x 0.7		U	P/S	5.9	76.00	27.70
	XV-15/625E	10-25	IM	No	35		4.4	0.75-1.5	275	E	0.3 x 0.7		U	S	6.3	153.60	41.60
	XV-15/150DJ	10-20	IM	No	28		8.0	2-4	275	S	0.3 x 0.7		U	S	6.3	109.70	22.90
	V 15/DJ	20-20	IM	No	30		4.4	2-5	275	E	0.7		U	S	6.3	59.60	17.80
	XV-15/625DJ	20-20	IM	No	30		4.4	1-4	275	E	0.7		U	S	5.5	113.80	41.60
	V-15/DJP (w/3 Styli)	20-20	IM	No	30		4.4	2-5	275	E	0.7		U	S	5.5	89.30	50.40
	XV-15/150DJP (w/3 Styli)	10-20	IM	No	28				275	S	0.7		U	S	5.5	147.00	63.00
RADIO SHACK	Radio Shack/ Shure R25XT	20-20	MM	Yes	20			2.5-3.5		E	0.4 x 0.7		U	S		19.99	14.99
	Radio Shack/ Shure R47XT	20-20	MM	Yes	25			1.75-2.25		E	0.4 x 0.7		U	S		26.99	17.99
	Radio Shack/ Shure RXP3	20-20	MM	Yes	29			1.25-1.75		E	0.2 x 0.7		U	P		29.99	19.99
	Radio Shack/ Stanton RS5000DJ	20-20	MM	Yes	28			2.5		S						34.99	21.99
	Radio Shack/ Audio-Technica RX1500	15-25	MM	No	29			1.0-1.5		E						34.99	
ROKSAN	Corus Black	20-20	MM	No	25		6.5	1.8-2.2	270	X		10/25	U	S	6.5	400.00	300.00
	Shiraz	20-20	MC	Yes			1.0	2.0-2.5		X			F	S	8.2	2200.00	1800.00
SHURE	M111E	20-20	MM	No	25		4.0	0.75-1.5	250	E	0.2 x 0.7		U	P/S	8.3	99.95	52.80
	SC35C	20-18	MM	No	20		5.0	4-5	450	S	0.7		U	S	6.2	55.95	20.00
	M44GX	20-18	MM	No	20		6.0	0.75-1.5	450	S	0.7		U	S	6.2	42.95	21.50
	M447X	20-18	MM	No	20		6.0	1.5-3.0	450	S	0.7		U	S	6.2	39.95	20.00
	M70BX	20-18	MM	No	20		6.0	1.5-3.0	450	S	0.7		U	S	6.2	24.95	13.50
	M92E	20-18	MM	No	20		5.0	0.75-1.5	250	E	0.4 x 0.7		U	P/S	7.3	24.95	13.50
SPECTRAL AUDIO	MCR-Signature IIB	10-50 +0.5	MC		40	35	0.25	1.8		M		9/9	F	S	11		
STANTON	Trackmaster EL-1 (w/2 Styli)	20-20	MM	No	30		5.2	2-5	275	E	0.4 x 0.7					258.00	60.00
(Continued)	Trackmaster EL-2 (w/3 Styli)	20-20	MM	No	30		5.2	2-5	275	E	0.4 x 0.7		U	S		325.00	

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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
AIWA	HP-AV073	Dynamic	20-20	20	100	100		16.5	F	M	No	C/O	A	Foam	1.3	22.00	
	HP-AF175	Dynamic	20-20	20	103	100mW		3.6	F	M	No	C/O	F	Foam	1.8	22.00	
	HP-A171	Dynamic	20-20	20	103	100mW		3.6	F	M	No	C/O	A	Foam	1.8	15.00	
	HP-A071	Dynamic	20-20	20	100	100		3.6	F	M	No	C/O	A	Foam	1.3	10.00	
	HP-JB35	Dynamic	10-25	16	105	40		4	F	M	No	S/I	A	Plastic	0.5	22.00	
	HP-V743	Dynamic	7-26	16	109	50		4	F	M	No	I	N	Plastic	0.2	55.00	
	HP-V543	Dynamic	7-25	16	109	50		4	F	M	No	I	N	Plastic	0.2	35.00	
	HP-V541	Dynamic	7-25	16	109	50		4	F	M	No	I	N	Plastic	0.2	28.00	
	HP-V041	Dynamic	10-25	16	102	40		3.6	F	M	No	I	N	Plastic	0.2	13.00	
	HP-WA501	Dynamic	18-22	20		2.5V					No		A	Foam		140.00	Infrared; cordless.
	HP-V141	Dynamic	10-25	16	105	40mW		4	F	M	No	I	N	Plastic	0.2	15.00	
	HP-V147	Dynamic	10-25	16	105	40mW		4	F	M	Yes	I	N	Plastic	0.2	22.00	
	HP-V145	Dynamic	10-25	16	105	40mW		4	F	M	No	I	N	Plastic	0.2	21.00	Cord winds into case.
	HP-X800	Dynamic	5-30	40	105	1.5W		9.8	R	A	No	C	A	Sim. Leather	8.5	140.00	
	HP-X705	Dynamic	5-20	40	102	500mW		4.9	F	A	No	C	F	Vinyl	4.6	80.00	
	HP-XV303	Dynamic	5-23	32	102	500mW		16.4	F	A	Yes	C	A	Vinyl	8.1	70.00	Mono/stereo switch.
	HP-X301	Dynamic	5-23	32	102	500mW		9.8	F	A	No	C	A	Vinyl	8.1	55.00	
	HP-X201	Dynamic	15-20	32	100	500mW		9.8	F	A	No	C	A	Vinyl	6.7	28.00	
	HP-A560	Dynamic	7-20	40	103	200mW		16.4	F	A	No	C/O	A	Vinyl	2.6	40.00	
	HP-A360	Dynamic	7-20	40	103	200mW		6.7	F	A	No	C/O	A	Foam	2.3	30.00	
	HP-JB33	Dynamic	10-25	16	105	40mW		4	F	M	No	S/I	A	Plastic	0.5	15.00	
AUDIO-TECHNICA	ATH-SP1	Dynamic	60-10		100	20mW		3.3	F	M	No	I	A	Foam	0.2	19.95	Includes carrying pouch.
	ATH-HB1	Dynamic	60-10		100	20mW		3.3	F	M	No	I	A	Foam	0.7	19.95	
	ATH-PMC	Dynamic	20-16		100	50mW		3.3	F	M/A	No	O	A	Foam	1.8	10.95	
	ATH-PLC	Dynamic	25-15		95	40mW		3.3	F	M/A	No	O	A	Foam	1.2	3.95	
	ATH-M3X	Dynamic	20-21	4-16	100			11.5	F	M/A	No	C	A	Vinyl	5	39.95	
	ATH-M2X	Dynamic	20-20	4-16	100			11.5	F	M/A	No	C	A	Vinyl	4	29.95	
	ATH-P9	Dynamic	20-20		93	100mW		8.2	F	M/A	No	O	A	Foam	5.1	59.95	
	ATH-P7	Dynamic	20-20		88	100mW		8.2	F	M/A	No	O	A	Foam	5.5	49.95	
	ATH-P5	Dynamic	20-20	40	100	100mW		3.3	F	M/A	No	O	A	Foam	2.5	29.95	
	ATH-P3	Dynamic	20-20	22	98	100mW		3.3	F	M/A	No	O	A	Foam	3.2	24.95	
	ATH-P1	Dynamic	30-20	24	93	50mW		3.3	F	M/A	No	O	A	Foam	2	19.95	
BANG & OLUFSEN	Form 1	Dynamic	20-20	35	94			10	C	M/A	No	O	A	Foam	5.5	130.00	
	Form 2	Dynamic	40-20	30	94			10	F	M/A	No	O	A	Foam	2.4	85.00	
BEYERDYNAMIC	DT-911	Dynamic	5-35	250	115	50	0.2†	10	C	P	No	C/O	A	Velvet	10	339.00	†At 115 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-901	Dynamic	5-30	250	115	50	0.25†	10	C	P	No	C	A	Velvet	10	309.00	†At 115 dB. As above; closed back.
	DT-811	Dynamic	5-35	250	114	100	0.2†	10	C	P	No	C/O	A	Velvet	9	279.00	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-801	Dynamic	5-30	250	114	100	0.2†	10	C	P	No	C	A	Velvet	9	249.00	†At 114 dB. As above; closed back.
	DT-531	Dynamic	10-30	250	115	100	0.2	8¼	F	M/A	No	C	A	Cloth	8.6	219.00	
	DT-511	Dynamic	10-22	250	114	100	0.2†	10	C	P	No	C/O	A	Velvet	7	189.00	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-431	Dynamic	15-20	40	106	100	0.3	8¼	F	M/A	No	C	A	Cloth	7.4	159.00	
	DT-411	Dynamic	15-20	250	122	100	0.2†	10	F	P/A	No	S/O	A	Cloth	5	139.00	†At 122 dB.
	DT-311	Dynamic	20-20	40	118	100	0.3†	10	F	P/A	No	S/O	A	Cloth	5	79.00	†At 118 dB.
	DT-211	Dynamic	30-18	40	118	100	0.3†	10	F	P/A	No	S/O	A	Cloth	5	49.00	†At 118 dB.
	DT-211TV	Dynamic	30-18	40	118	100	0.3†	20	F	P/A	Yes	S/O	A	Cloth	5	59.00	†At 118 dB. Stereo/mono switch.
	IRS-890	Dynamic	5-35	250	115	50	0.2				Yes	C/O	A	Cloth	11	299.00	Cordless; includes IS-790 infrared transmitter; stereo/mono switch.
	IRS-790	Dynamic	20-23	40	116	100	0.3				Yes	C/O	A	Cloth	11	269.00	As above.
	DT-770 PRO	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C	A	Cloth	9	159.00	†At 116 dB. Diffuse-field EQ; closed back.
	DT-990 PRO	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C/O	A	Cloth	9	159.00	†At 116 dB. Diffuse-field EQ.
CALRAD	15-116	Dynamic	25-20	32	95	100mW		7	F	P	No	O	A	Foam	3.9	26.95	
	15-120	Dynamic	20-22	40	105	100mW		7	F	P	No	O	A	Foam	5.7	32.95	
	15-148	Dynamic	18-22	600	105	300mW		7	F	P	No	O	A	Foam	6.25	69.95	
	15-145A	Dynamic	20-20	4-32	100			5	R	M	No	O	A	Foam	2	5.95	
	15-135	Dynamic	20-20	8	102	100mW		10	C	P	Yes	C	A	Foam		14.95	
CHASE TECHNOLOGIES	WH-5500	Dynamic	20-20		100		0.1				Yes	C	A	Plastic	10	179.95	900-MHz wireless; includes transmitter.
DENON	AH-D950	Dynamic	2-31	30	106	6.7V		10	F	M/A	No	C	A	Vinyl	9	165.00	
	AH-D750	Dynamic	2-30	30	106	6.7V		10	F	M/A	No	C	A	Vinyl	9	135.00	
	AH-D650	Dynamic	3-29	35	106	6.5V		10	F	M/A	No	C	A	Vinyl	7	110.00	
	AH-D550	Dynamic	3-28	35	106	6.5V		10	F	M/A	No	C	A	Vinyl	7	80.00	
	AH-D350	Dynamic	3-26	32	104	5V		10	F	M/A	No	C	A	Vinyl	7.5	65.00	
	AH-D210	Dynamic	5-26	32	104	5V		10	F	M/A	No	C	A	Vinyl	5.6	55.00	
DISCWASHER	1525-Micro 30		20-20	32	96			4				I	N			4.49	
	1529-Micro 50		15-20	32	102			4				I	N			9.99	Includes carrying case.
	1531-DR 60		50-18	32	98	50mW		4		M		I	N			17.99	Cord winds into case.
	1535-HP 110		20-18	32	100			4					A			3.99	
	1537-PRO 410		22-19.5	32	92	20mW		4				I	N			9.99	
	1541-PRO 510		18-22	32	100			5					A			17.99	
	1545-HP 410		20-20	32	102			9		M			A			23.99	
	1547-HP 50		20-20		103	400mW		8					A			29.99	
	1549-HP 60		20-20		96			8					A			39.99	
	1551-HP 70		20-20	32	105			8					A			44.99	
	1553-PRO 80		10-30	40	102			8					A			49.99	
	1532-PRO 420		22-19.5	32	92	20mW		4				I	N/F			12.99	Includes pouch.
	1528-Micro 40		50-18	16	98	50mW		4		M		I	N			7.99	Cord winds into case.
	1538-HP 210		50-18	32	98			6		M/A			A			11.19	
	1540-HP 220		50-18	32	102	150mW		4		M/A			A			12.39	
	1542-HP 310		20-20	32	104	60mW		6		M/A	Yes		A			14.99	
	1544-PRO 610		20-20	32	100			8		M	Yes		F			22.39	Includes carrying case.
	1550-PRO 65		20-20	32	105			9		M/A	Yes		A			43.99	

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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
EMERSON	HP 3824		20-20	32	100	400mW		6½	R	M/P/A	No	S	A	Foam	6	14.95	
	HP 3810		20-50	32						M/P/A	Yes	S	A	Sim. Leather	8	99.99	Infrared.
	HP 3809		50-12							M/P/A	Yes	S	A	Foam	4.8	74.95	As above.
	HP 3807		20-20	32	105	300mW		10	R	M/A	No	C/S	A	Sim. Leather	14.7	34.95	
	HP 3806		20-20	32	102	100mW		6½	R	M/A	No	C	A	Sim. Leather	11.2	27.95	
	HP 3816		20-20	32	104	500mW		10	R	M/A	No	S	A	Foam	6.5	24.95	
	HP 3813		20-20	16	103	30mW		4	R	M	No	I	F	Plastic	2.6	10.95	
	HP 3814		20-20	32	100	30mW		4	R	M	Yes	I	N	Plastic	1.7	10.95	
	HP 3805		20-20	32	102	100mW		6½	R	M/A	No	S	A	Foam	4.3	9.49	
	HP 3822		20-20	32	100			4	R	M/A	No	I	A	Plastic	2	7.49	Usable without headband.
	HP 3801		20-20	32	100			4	R	M	No	I	N	Foam	2.5	4.95	
	HP 3812		20-20	32	101	100mW		4	R	M	No	S	A	Foam	3.2	6.49	
	HP 3800		20-18	32				4	R	M	No	I	N	Foam	2.3	4.49	
	HP 3815		20-20	32	98			4	R	M	No	S	A	Foam	2.6	2.95	
	HP 3811		20-20	32	90			4	R	M/A	No	S	A	Foam	2.2	2.49	
ETYMOTIC RESEARCH	ER-4S	Dynamic	20-16	100	98	3V	1.5†	4	R	M/A	No	I	N		1	330.00	†At 100 dB.
GRADO LABRATORIES	SR60	Dynamic	20-20	32	94	150mW		7	R	M/A	No		A	Foam	7	69.00	
	SR80	Dynamic	20-20	32	94	150mW		7	R	M/A	No		A	Foam	8	95.00	
	SR125	Dynamic	20-20	32	94	150mW		7	R	P	No		A	Foam	8	150.00	
	SR225	Dynamic	20-22	32	94	150mW		7	R	P	No		A	Foam	8	200.00	
	SR325	Dynamic	18-24	32	96	150mW		7	R	P	No		A	Foam	11	295.00	
GRADO REFERENCE PRODUCTS	RS1	Dynamic	12-30	32	98	150mW		7	R	P	No		A	Foam	9	695.00	Wooden.
JECKLIN	JJ-1	Dynamic	35-20	200				10	F	P	No	O		Plastic	14	150.00	
	JJ-2	Dynamic	30-20	200				10	F	P	No	O		Plastic	14	200.00	
	JJ-ESC	ES	20-20	4/16				15	F		Yes	O		Plastic	21	650.00	
JVC	HA-D990	Dynamic	5-27	65	106	100		9¾	R	P	No	C	A	Plastic	8.5	149.95	
	HA-W50	Dynamic	19-20								No		A	Plastic	5.5†	119.95	Cordless. †With battery.
	HA-D810	Dynamic	5-26	32	104	100		9¾	R	M/A	No	S	A	Plastic	6.9	79.95	
	HA-D610	Dynamic	15-23	32	100	100		9¾	R	M/A	No	S	A	Plastic	4.6	44.95	
	HA-D510	Dynamic	10-23	32	105	100		9¾	R	M/A	No	S	A	Plastic	3.9	44.95	
	HA-D410	Dynamic	20-20	32	98	100		6½	R	M/A	No	O	A	Foam	3.2	34.95	
	HA-CD88	Dynamic	14-22	32	102	50mW			R	M/A	No	O	A	Foam	1.4	34.95	
	HA-CD66	Dynamic	16-20	32	98	50		6½	F	M/A		O	A	Foam		24.95	
	HA-22	Dynamic	20-20	32	94	50		5	F	M/A		O	A	Foam		9.95	
	HA-F65	Dynamic	16-20	16	105	30		4	F	M		I	N	Foam		34.95	
	HA-F45	Dynamic	18-20	16	102	20		4	F	M	No	I	N	Foam		14.95	
	HA-F25	Dynamic	18-20	16	102	20		4	F	M		I	N	Foam		9.95	
KOSS	KSC/35	Dynamic	15-25	60	101	2.45V	0.2	4	F	M/A	No	S	†	Plastic	1.3	34.99	†Hooks over ear.
	KSC/19	Dynamic	20-20	16-32	98	565	1	4	F	M/A	No	I	N	Plastic	0.6	19.99	
	QZ/2000	Dynamic	15-20	60	101	2.45V	0.2	4	F		No	S	A	Plastic	3.4	199.99	Active noise cancellation.
	QZ/1000		20-20	60	98		0.2	3½	F	M	No	S	A	Plastic	†	299.00	As above.†5-ounce headphone and 5-ounce control box.
	PRO/480	Dynamic	10-22	108	100	100	0.1	10	C	M/A	No	C	A	Plastic		79.99	
	PRO/4AA	Dynamic	10-22	230	94		0.5	10	C	P/A	No	C	A	Vinyl	22	99.95	
	PRO/4XTC	Dynamic	10-24.5	93	100	2.45V	0.055	10	C	M/A	No	C/O	A	Cloth	11.5	99.99	
	LS/9	Dynamic	30-20	32	84	565	1	3	F	M	No	I	A	None	0.9	19.99	
	LS/7	Dynamic	20-20	32	92	565	1	3	F	M	No	I	A	None	0.78	14.99	
	LS/6	Dynamic	20-20	32	98	565	1	3	F	M	No	I	N	None	0.5	9.99	
	JCK/300	Dynamic	20-20								Yes	C	A	Vinyl		274.95	Cordless; includes transmitter.
	JCK/200	Dynamic	20-20								No	C	A	Vinyl	10	159.95	As above.
	HV/PRO	Dynamic	15-35	100	93		0.1	8	F	A	Yes	C	A	Foam	9.23	59.99	
	TNT/55	Dynamic	15-25	60	90		0.2	10	F	A	No	S/O	A	Foam	2.05	29.99	
	Porta Pro 2000	Dynamic	10-25	32	101	100	0.1	4	F	M/A	No	S/O	F	Plastic	3.42	69.99	Includes snap-on circumaural ear cushions.
	Porta Pro	Dynamic	15-25	60	97		0.20	6	F	P/A	No	S/O	A/F	Foam	2.3	49.99	
	Porta Pro Jr.	Dynamic	15-25	60	97		0.20	4½	F	P/A	No	S/O	A/F	Foam	2.3	39.99	
	CD/4	Dynamic	20-20	60	101		0.02	9	F	A	No	C	A	Foam	3.6	44.95	
	ESP/950	ES	8-35	100		900	0.001	4, 6	F		Yes	C/O	A	Vinyl	12.45	799.99	Includes E/90 energizer amp.
	MAC/7	Dynamic	20-20	60	95	100mW	0.2	9	F	M/A	No	S	A	Vinyl	5.5	49.99	
	MAC/5	Dynamic	20-20	60	95	100mW	0.3	9	F	M/A	No	S	A	Foam	3.4	29.99	
	HB/500	Dynamic	20-20				1			M/A	No	C	A	Plastic	7.5	119.99	Cordless; includes transmitter.
	TD/80	Dynamic	20-17	60	98	2.45V	0.2	10	C/R	M/A	No	C	A	Plastic	10.4	49.99	
	TD/75	Dynamic	20-20	150	95	100	0.2	8	F	M/A	Yes	C	A	Plastic	9	39.99	
	TD/65	Dynamic	20-17	150	101	100	0.2	8	F	M	No	C	A	Plastic	6	29.99	
	TD/60	Dynamic	18-20	27	90		0.5	10	F	P/A	No	C	A	Vinyl	7.3	19.99	
	GT/5	Dynamic	20-20	36	91		0.2	8	R	M/A	No	S	A	Plastic	3.7	29.99	
	GT/4	Dynamic	20-20	36	90	50	1	5	F	M	Yes	S/O	A	Plastic	2.3	19.99	
	GT/3	Dynamic	20-20	36	90	40	1	3	F	M	No	S/O	A	Plastic	2	15.99	
	GT/2	Dynamic	20-20	36	85	40	1	3	F	M	No	S/O	A	Plastic	1.65	9.99	
	Gamephone	Dynamic	20-20	32	94	100mW	1.5	3½	F	M	No	S	A	Foam	1.75	9.99	
MAXELL	HP-200		16-20	32	101	100mW		6	F	M		O	A	Foam	1.6	5.99	
	HP-300		20-20	32	101	100mW		6	F	M		O	A	Foam	2.0	9.99	
	HP-700		16-22	32	120	100mW		6	R	M		O	A	Foam	2.0	14.99	
	HP-800 Digital		14-24	32	120	100mW		6	R	M	Yes	O	A	Foam	2.2	16.99	
	HP-1000		20-20	32	103	100mW		6	R	M/A		O	A	Nylon	5.2	19.99	
	Studio Series HP-2000		20-20	32	102	150mW		8	R	M/A		C	A	Leather	9.6	24.99	
	Studio Series HP-3000		16-22	32	105	150mW		8	R	M/A		S	A/F	Leather	6.4	29.99	Includes carrying pouch.
	Studio Series EB-125		20-20	32	96	60mW		6	F	M		I	N	Foam	0.5	4.99	
	EB-225		20-20	21	100	60mW		6	F	M		I	N	Foam& Plastic	0.5	9.99	Cord winds into case.
	EBS-325 Action/Sports		18-22	32	104	40mW		4	F	M		I	N	Plastic	0.5	14.99	As above.
	EB-425 Digital		16-23	32	105	40mW		6	R	M		I	N	Plastic	0.5	16.99	As above.
	HBS-150 Action/Sports		20-20	32	96	20mW		4	F	M		I	A	Plastic	0.9	9.99	

(Continued)

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CIRCLE NO. 19 ON READER SERVICE CARD

HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
MAXELL (Continued)	HBS-250		18-22	32	95	100mW		6	F	M		I	A/F	Plastic	0.9	14.99	Includes carrying pouch.
	Action/Sports																
	HB-350 Digital		14-24	16	92	30mW		6	R	M		I	A/F	Plastic	0.8	16.99	As above.
MB QUART ELECTRONICS	QP 400	Dynamic	14-24.1	300	93			10	C	P		O	A	Velour	8.3	299.00	
	QP 240	Dynamic	10-22.5	100	98			10	C	P/A		O	A	Velour	7.8	139.00	
	QP 805	Dynamic	10-34	300	98			10	C	P		O	A	Velour	7.8	199.00	
	QP 95X	Dynamic	16-23.5	300	96			10	C	P		O	A	Velour	7.6	199.00	
	QP 75X	Dynamic	20-20.1	100	97			10	C	P		C	A	Velour	8.1	159.00	
	QP 45X	Dynamic	24-20.1	100	97			10	C	P		C	A	Velour	8.1	119.00	
	QP 35X	Dynamic	24-20	100	97			10	C	P/A		O	A	Velour	5.6	99.00	
	QP 1X	Dynamic	24-22	35	110			6	F	P/A		O	A	Foam	1.4	29.00	
NIKKO AUDIO	NH9B	Dynamic	20-20	32	94	100mW		3.6	F	M	No	I	N	Foam	0.4	4.99	
	NH10BV	Dynamic	20-20	32	97	100mW		3.6	F	M	Yes	I	N	Foam	0.4	5.99	
	NH35	Dynamic	20-20	32	96	100mW		6.6	R	M	No	C/O	A	Foam	1.3	6.99	
	NH45	Dynamic	20-20	32	98	100mW		9.8	R	M/A	No	C/O	A	Foam	1.5	11.99	
	NH120	Dynamic	20-20	32	100	100mW		8.2	R	M/A	No	C	A	Leather	5.6	29.99	
	NH150	Dynamic	15-22	40	98	100mW		9.5	R	M/A	No	C/O	A	Cloth	4.9	34.99	
NOISE CANCELLATION TECHNOLOGIES	Noise-Buster NB-DX		20-20	44				3	R	A	Yes	O	A	Foam	16	149.00	Active noise cancellation.
ONKYO	DP-200	Dynamic	20-22	40	97			8	R	P	No	O	A	Foam	2	40.00	
	DP-400	Dynamic	4-28	35	106			10	R	P	No	I	A	Plastic	7	70.00	
	DP-600	Dynamic	4-28	600	92			10	R	P	No	I	A	Plastic	7	110.00	
OPTIMUS	33-1141		100-7			450					No	C/O	A	Foam	4.6	59.99	Wireless; mono.
	33-1142		50-5			650					Yes	C/O	A	Foam	7.9	79.99	Wireless; stereo.
	PRO-25	ES	15-25					4½	R	P	No	C/O	A	Plastic		39.99	
	PRO-40															49.99	
	PRO-50mx															59.99	
	PRO-60	ES	15-25					8	R	P	No	C/O	A	Plastic		49.99	
	PRO-90	ES	10-22					8	C	P	No	S	A	Plastic		69.99	
	PRO-100		50-15								No	O	A	Leather		129.99	
	LV-20	ES	20-20					8	R	P	No	C/O	A	Plastic		39.99	
PANASONIC	RP-HV370	Dynamic	10-25						F		No	I	N			32.95	
	RP-HT96	Dynamic	8-27	35	106	1V		9.9	R	M/A	No	C	N	Plastic	16	79.95	
	RP-HT700	Dynamic	7-28	35	107	1V		9.9	R	M/A	No	C	N	Plastic	12.8	109.95	
	RP-HT500	Dynamic	7-28	35	107	1V		9.9	R	M/A	No	C	A	Plastic	21	89.95	
	RP-HT127	Dynamic	10-27	30	103	1V		9.9	R	M/A	No	C/O	A	Plastic	17	84.95	
	RP-HT117	Dynamic	10-27	30	103	1V		9.9	R	M/A	No	O	A	Plastic	15	69.95	
	RP-WH50		18-22								No	O	A	Foam	27	139.95	Infrared; cordless.
	RP-HT240	Dynamic	10-27	22	97	1V		9.9	R	M/A	No	C	A	Leather	17	39.95	
	RP-HT245	Dynamic	10-27	22	97	1V		16.5	R	M/A	Yes	C	A	Leather	19	49.95	
	RP-HT48	Dynamic	20-22	24	102	150		16.5	F	M/A	Yes	O	A	Foam	7.5	37.95	
	RP-HT28	Dynamic	20-22	24	102	150			F	M	No	O	A	Foam	6.9	25.95	
	RP-HV600	Dynamic	8-26	16	104	50		4	F	M	No	I	N	Plastic	4.5	64.95	
	RP-HV530D	Dynamic	10-25	16	104	50		3.6	F		No	I	N	Plastic	3.4	37.95	
PARAMOUNT PICTURES	PW-900HT	Dynamic	50-18		95					M/P/A	Yes	C	A	Plastic	14	199.95	900-MHz wireless.
PICKERING	CD-2	Dynamic	20-20	32	112	100mW	0.5	7½	C	P	No	O	A	Vinyl	5	50.00	
	CD-5	Dynamic	20-20	35	100	100mW	0.5	7½	C	P	No	O	A	Foam	8.8	79.95	
PIONEER	SE-M350	Dynamic	5-28	35		1W		9⅞	C/R	M/A		C	A	Plastic	8.4	48.00	
	SE-M250	Dynamic	10-23	35		1W		9⅞	F	M/A		C	A	Plastic	7.5	38.00	
	SE-A50	Dynamic	20-20	35		100mW		9⅞	F	M/A		C	A	Plastic	5.3	50.00	
	SE-A40	Dynamic	20-20	35		100mW		9⅞	F	M/A		O	A	Plastic	5.3	40.00	
	SE-IR550C	Dynamic	20-25							M/A	Yes			Plastic	4.4	275.00	Infrared.
	SE-M50	Dynamic	3-50	32		1V		16½	R	M/A		C		Plastic	8.1	75.00	
	SE-500D	Dynamic	5-28	35		1V		9⅞	R	M/A		C		Plastic	6.2	75.00	
	SE-400D	Dynamic	5-26	35		500		9⅞	R	M/A		C		Plastic	6.5	65.00	
	SE-22	Dynamic	30-25	36		100		8¼	R	M/A				Plastic	2.2	32.00	
	SE-12		40-20	30		100		6½	R	M/A				Plastic	2.1	23.00	
RADIO SHACK	Nova-28	ES	20-20					9	R	P	No	C/O	A	Plastic		19.99	
	Nova-35	ES						4	R	P	No	C/O	A	Plastic		5.99	
	Nova-37	ES	50-20					3¾	R	P	No	C/O	A	Plastic		15.99	
	Nova-39	ES	20-18					4	R	P	No	C/O	A	Plastic		7.99	
	Nova-41	ES	20-20					4	R	P	No	C/O	A	Plastic		9.99	
	Nova-42	ES	50-20					9½	R	P	No	C/O	A	Plastic		12.99	
	Nova-43	ES	20-20	32	110	50mW		6	R	M/A	No	C/O	A	Plastic	2.6	19.99	
	Nova-44	ES	30-18					10	C	P	No	C/O	A	Plastic		24.99	
	Nova-56	ES	20-20					10	R	P	No	C/O	A	Plastic		29.99	
	Nova-67	ES	20-20					8	R	P	No	C/O	A	Plastic		34.99	
RECOTON	W 500										Yes					149.99	900-MHz wireless.
	W 200SX										Yes					129.99	As above.
	W 222SX										Yes					149.99	As above; includes speakers.
	EG 18															14.99	
	EG 16		50-18	32	90	100mW		4		A					12	5.99	
	EG 15		50-20	32	96	100mW		5		A			A		12	9.99	
	EG 12		50-18	32	90	100mW		4				O			5	3.99	
	EG 112		50-18	32	90	100mW		4				O			5	4.99	
	EG 8															7.99	
	EG 4		20-20		92	20mW		4							5	9.99	
	EG 2		20-20	18	100			4				I			5	7.99	
	EG 1		50-18	32	96	20mW		4				I	F		5.9	6.99	
	EG 65															29.99	
	EG 35															17.99	
	EG 25															19.99	
	EG 24															24.99	
	EG 20															19.99	
	EG 36															8.99	
	EG 22		20-20	32	96	10mW		4				I	N		4	5.99	
	EG 10		20-20	32	96	10mW		4				I	N		4	3.99	Includes case.
	EG11		20-20	32	96	10mW		4				I	N			3.99	As above.
SENNHEISER (Continued)	HD16	Dynamic	50-17	32	100		0.1	3	F	M/A	No	S/O	A	Foam	2.1	19.00	
	HD36	Dynamic	30-18.5	32	100		0.1	3	F	M/A	No	S/O	A	Foam	2.2	29.00	

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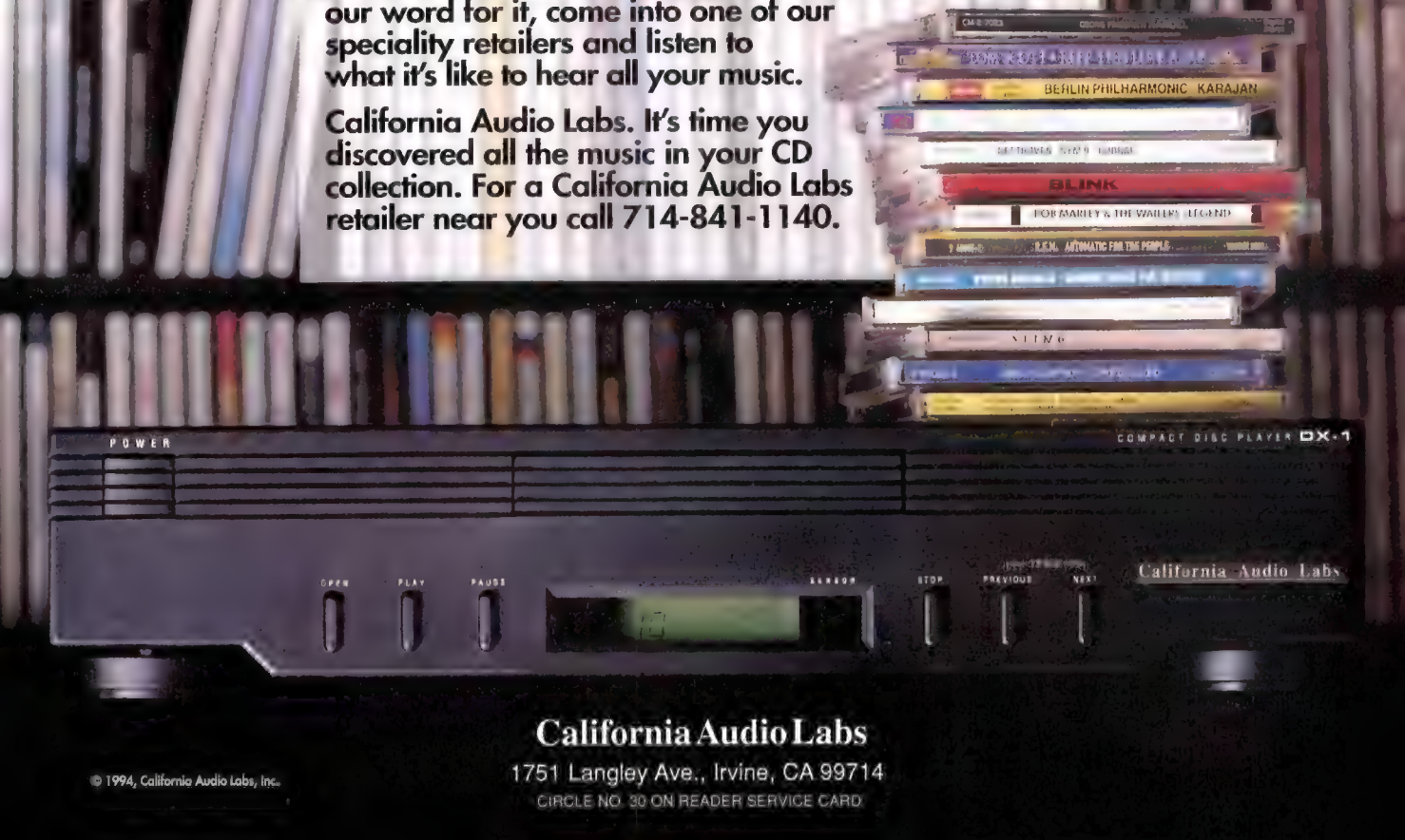

California Audio Labs

1751 Langley Ave., Irvine, CA 99714

CIRCLE NO. 30 ON READER SERVICE CARD

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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
SENNHEISER (Continued)	HD56	Dynamic	18-20	32	100		0.1	3	F	M/A	No	S/O	A	Foam	2.5	39.00	
	HD435	Dynamic	22-20	32	94			10	F	M/A	No	S	A	Foam	4.2	59.00	
	HD435 Vegas	Dynamic	22-20	32	94			10	F	M/A	No	S	A	Foam	4.2	59.00	
	HD440II	Dynamic	20-20	60	94			10	F	M/A	No	S	A	Foam	4.5	79.00	
	HD442II	Dynamic	20-20	60	94			10	F	M/A	No	S	A	Foam	4.5	79.00	
	HD455	Dynamic	18-21	52	94		0.9	10	F	M/A	No	S/O	A	Cotton	4.2	99.00	
	HD465	Dynamic	18-22	60	94		0.8	10	F	M/A	No	S/O	A	Cotton	4.2	129.00	
	HD475	Dynamic	16-23	60	94		0.7	10	F	M/A	No	S/O	A	Cotton	4.2	149.00	
	HD535	Dynamic	20-25	150	97		0.25	10	F	M/A	Opt.	C/O	A	Sim. Leather	7.5	169.00	
	HD545	Dynamic	16-28	150	96		0.2	10	F	M/A	Opt.	C/O	A	Velvet	8.8	199.00	
	HD565	Dynamic	16-30	150	96		0.15	10	F	M/A	Opt.	C/O	A	Velvet	8.8	289.00	
	HD580	Dynamic	12-38	300	97		0.1	10	F	M/A	Opt.	C/O	A	Velvet	9.2	349.00	
	HD25SP	Dynamic	30-16	85	105		0.5	10	F	P/A	No	S	A	Sim. Leather	5.0	149.00	
	HD265	Dynamic	10-30	150	99		0.15	10	F	M/A	Opt.	C	A	Sim. Leather	8.9	249.00	
	HE60/HEV70	ES	12-65				0.1	10	F			C/O	A	Velvet, Leather	9.1	1790.00	
	HE/HEV90 System	ES	25-75		98		0.01	10	F			C/O	A	Velvet, Leather		12,900.	Includes tube amp with volume control and D/A converter.
	IS450		20-22				1				Yes	S	A	Foam	5.4	259.00	Stereo infrared system; includes transmitter.
	IS550		18-24				0.8				Yes	S	A	Cotton	6.0	359.00	As above.
	IS850		10-20				0.006					C	A	Velvet	11.6	1395.00	Digital infrared system; includes transmitter.
	HDC451-1	Dynamic	20-18	270	94			4	F	M	No	S/O	A	Cotton	3.9	269.00	Active noise compensation.
	HD414 Classic	Dynamic	18-21	52	94		0.9	10	F	M/A	No	S/O	A	Foam	2.8	99.00	
	HD580 Jubilee	Dynamic	16-30	300	97		0.1	10	F	M/A	Opt.	S/O	A	Velvet	9.2	449.00	
	HD25	Dynamic	16-22	70	105		0.5	5	F	M/A	Opt.	S/O	A	Vinyl	14	259.00	
SONY	MDR-IF610K	Dynamic	18-22								No	C	A	Foam	13	199.99	Infrared; cordless.
	MDR-IF410K	Dynamic	20-20								No	O	A	Foam	7	149.99	As above.
	MDR-IF210K	Dynamic	18-22								No	O	A	Foam	7.4	99.99	As above.
	MDR-E575	Dynamic	8-26	18	108	50mW		3.1	R	A	No	I	N	Plastic	0.2	49.99	
	MDR-E565	Dynamic	10-26	18	108	50mW		4	R	M	No	I	N	Plastic	0.2	39.99	
	MDR-E747	Dynamic	10-23	16	108	100mW		3.9	R	M	No	I	N	Plastic	0.2	29.99	
	MDR-E535	Dynamic	16-22	16	104	50mW		3.6	R	M	No	I	N	Plastic	0.2	19.99	
	MDR-E525	Dynamic	16-22	16	104	50mW		3.3	R	M	No	I	N	Plastic	0.2	14.99	
	MDR-E515	Dynamic	12-22	16	104	50mW		3.3	R	M	No	I	N	Plastic	0.2	9.99	
	MDR-E560G	Dynamic	10-23	16	108	50mW		3.9	R	M	No	I	N	Plastic	0.2	29.99	Water resistant.
	MDR-E225G	Dynamic	18-22	16	104	50mW		3.9	R		No	I	N	Plastic	0.2	24.99	As above.
	MDR-85	Dynamic	10-24	40	102	500mW		6.6	R	A	No	O	A	Cloth	4.2	59.99	
	MDR-65	Dynamic	12-24	24	106	100mW		6.6	R	A	No	O	A	Cloth	3.0	39.99	
	MDR-55	Dynamic	14-20	24	105	100mW		6.6	R	A	No	O	A	Cloth	1.8	29.99	
	MDR-35	Dynamic	16-20	24	104	100mW		6.6	R	A	No	O	A	Cloth	1.9	24.99	
	MDR-25	Dynamic	16-20	24	102	100mW		6.6	R	A	No	O	A	Cloth	1.8	19.99	
	MDR-15	Dynamic	18-20	24	100	100mW		6.6	R	A	No	O	A	Cloth	1.8	14.99	
	MDR-009L	Dynamic	18-20	18	98	100mW		5	R	M	No	O	A	Cloth	1.4	9.99	
	MDR-CD3000	Dynamic	20-20	32	104	1W		9.8	R	A	No	C	A	Vinyl	14	599.99	
	MDR-CD1000	Dynamic	20-20	32	104	1W		9.8	R	A	No	C	A	Vinyl	10.5	299.99	
	MDR-CD950	Dynamic	20-20	32	102	1W		9.8	R	A	No	C	A	Vinyl	10.5	249.99	
	MDR-CD850	Dynamic	20-20	32	102	1W		9.8	R	A	No	C	A	Vinyl	10.5	199.99	
	MDR-CD750	Dynamic	20-20	45	100	500mW		9.8	R	A	No	C	A	Vinyl	10.2	159.99	
	MDR-CD6	Dynamic	2-25	45	110	500mW		9.8	R	A	No	S	A	Cloth	3.9	119.99	
	MDR-CD550	Dynamic	20-20	45	100	500mW		9.8	R	A	No	C	A	Vinyl	9.5	109.99	
	MDR-CD450	Dynamic	20-20	24	100	500mW		9.8	R	A	No	C	A	Vinyl	9.1	89.99	
	MDR-CD350	Dynamic	20-20	24	100	500mW		9.8	R	A	No	C	A	Vinyl	6.7	69.99	
	MDR-CD250	Dynamic	20-20	24	98	500mW		9.8	R	A	No	C	A	Vinyl	7	49.99	
	MDR-CD50	Dynamic	20-20	24	98	500mW		6.6	R	A	No	C	A	Vinyl	7.4	39.99	
	MDR-CD30	Dynamic	20-20	18	96	500mW		6.6	R	A	No	C	A	Vinyl	7	29.99	
	MDR-CD10	Dynamic	20-20	32	96	100mW		6.6	R	A	No	C	A	Vinyl	7	19.99	
	MDR-V900	Dynamic	5-30	24	107	3W		9.8	C	A	No	C	A/F	Vinyl	10.5	199.99	
	MDR-V600	Dynamic	5-30	45	106	1W		9.8	C	A	No	C	A/F	Vinyl	9.1	99.99	
	MDR-V400	Dynamic	10-25	24	104	500mW		9.8	R	A	No	S	A/F	Vinyl	5.6	79.99	
	MDR-V200	Dynamic	16-20	24	100	500mW		9.8	R	A	No	S	A/F	Vinyl	4.6	49.99	
	MDR-V100MK2	Dynamic	20-20	32	98	100mW		6.6	R	A	No	S	A	Vinyl	4.9	29.99	
	MDR-A009	Dynamic	18-20	18	98	100mW		5	R	M	No	O	F	Foam	1.5	19.99	
	MDR-D11	Dynamic	10-25	24	100	300mW		4.9	R	A	No	C	F	Vinyl	3.5	54.99	
	MDR-A44L	Dynamic	10-23	16	108	50mW		3.9	R	M	No	O/I	F	Plastic	0.9	24.99	
	MDR-W20G	Dynamic	10-23	16	108	50mW		3.3	R	M	No	O/I	A	Plastic	0.6	15.99	As above.
	MDR-W30G	Dynamic	10-23	16	108	50mW		3.9	R	M	No	O/I	F	Plastic	0.7	19.99	As above.
	MDR-D33	Dynamic	10-25	45	104	500mW		4.9	R	A	No	C	A/F	Vinyl	4.2	99.99	
	MDR-D55	Dynamic	10-25	45	104	500mW		4.9	R	A	No	C	A/F	Vinyl	4.2	149.99	
	MDR-D77	Dynamic	5-30	45	106	1W		4.9	R	A	No	C	A/F	Vinyl	4.9	199.95	
	MDR-W08L	Dynamic	20-20	16	104	50mW		3.3	R	M	No	O/I	A	Plastic	0.5	9.99	
	MDR-W14L	Dynamic	18-22	16	104	50mW		3.3	R	M	No	O/I	A	Plastic	0.5	12.99	
	MDR-W24V	Dynamic	18-22	16	104	50mW		3.3	R	M	Yes	O/I	A	Plastic	0.5	15.49	
	MDR-A34L	Dynamic	10-23	16	108	50mW		3.9	R	M	No	O/I	F	Plastic	0.7	19.99	
STANTON	SRS-275	Dynamic	5-22	100	101	100mW	0.5	10	C	A	No	†	A	Fabric	8.6	192.00	†Semi-open.
	SRS-215	Dynamic	20-20	50	98	100mW	0.5	10	F	M/P	No	O	A	Vinyl	2.1	72.00	
	ST-1	Dynamic	25-20	32	110	100mW	0.5	7½	F	M	No	O	A	Foam	3.2	29.95	
	LS-1	Dynamic	20-20	32	92	100mW	0.5	5	F	M/P	No	O	A	Foam	1	17.95	
	DJ-PRO 1000	Dynamic	20-20	30	100	500mW	0.25	10	F	P	No	C	A			94.00	
	101/HB	Dynamic	20-22	100	110	500	0.25†	12	C	P	No	C/O	A	Vinyl	4.2	82.95	†At 110 dB.
	101/SR	Dynamic	20-22	100	110	500	0.25†	12	C	P	No	C/O	A	Vinyl	4.3	72.50	†As above.
	101/STK	Dynamic	20-22	100	110	200	0.25†	12	C	P	No	C/O	A	Vinyl	4.3	82.95	†As above.
STAX	SR-84 Pro	ES	20-25	8	95		0.02	7	F	A	No	C/O	A	Vinyl	7.5	399.95	Includes SRD-4 Pro adaptor.
	SR-34 Pro	ES	20-25	8	95		0.02	7	F	A	No	C/O	A	Vinyl	8	299.95	As above.
	SR-5NB	ES	15-25	8	97		0.05	7	F	A	No	C/O	A	Vinyl	13	599.95	Includes SRD-6SB adaptor.
	SR-Gamma	ES	10-35	8	97		0.05	7	F	A	No	C/O	A	Vinyl	7.5	699.95	As above.
	SR-Lambda	ES	8-35	8	102		0.005	7	F	A	No	C/O	A	Vinyl	11.8	799.95	As above.
	SR-Gamma Pro #1	ES	10-35	8	100		0.005	7	F	A	No	C/O	A	Vinyl	7.5	1099.95	Includes SRD-7MK2 adaptor.
(Continued)	SR-Sigma Pro #1	ES	25-38	8	110		0.001	7	F	A	No	C/O	A	Vinyl	18.2	1899.95	As above.

CABLE CONFIDENCE

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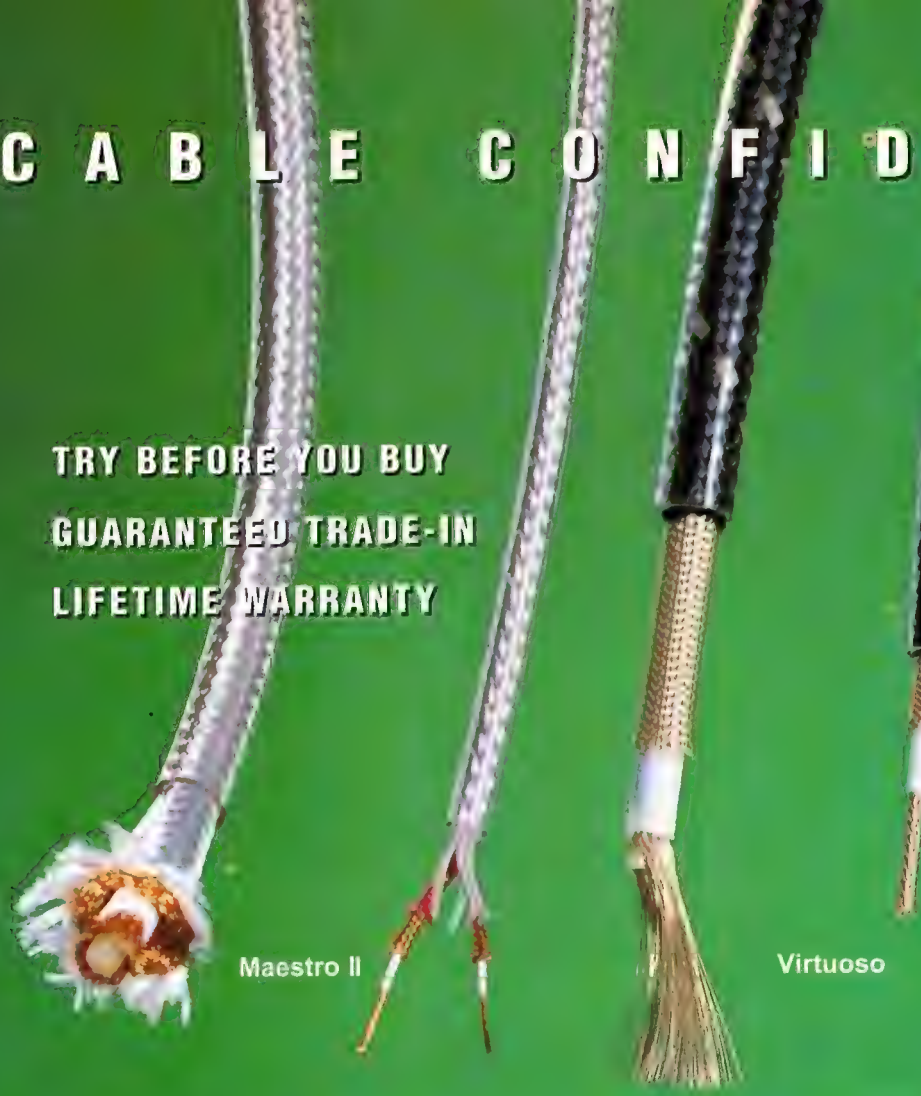

Maestro II

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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
STAX (Continued)	Nova Basic System	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	16.3	799.95	Includes SRM-Xh direct-drive amp.
	SR-Gamma Pro Xh	ES	10-35	8	100		0.005	7	F	A	Yes	C/O	A	Vinyl	7.5	999.95	As above.
	SR-Lambda Signature Xh	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	11.8	999.95	As above.
	Nova Classic System	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	16.4	1499.95	Includes SRM-3 Class-A amp.
	SR-Lambda Signature T1	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	11.8	1599.95	Includes SRM-T1 tube amp.
	SR-Sigma Pro T1	ES	25-38	8	110		0.001	7	F	A	Yes	C/O	A	Vinyl	18.2	2299.95	As above.
	Nova Signature T1	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	17.1	1999.95	As above.
	Nova Signature S	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	17.1	2599.95	Includes SRM-T1S balanced tube amp.
	Nova Signature W	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	17.1	3199.95	Includes SRM-T1W passive line amp/headphone amp.
	SR-Omega T1	ES	6-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	13.4	4399.95	Includes SRM-T1 tube amp.
	SR-Omega S	ES	6-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	13.4	4999.95	Includes SRM-T1S balanced tube amp.
	SR-Omega W	ES	6-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	13.4	5999.95	Includes SRM-T1W passive line amp/headphone amp.
	SR-Omega T2	ES	6-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	13.4	13,000.	Includes SRM-TZ source-switching headphone amp with remote power supply.
TECHNICS	RP-HT500	Dynamic	5-28	35	107	1V		9.9	R	M/A	No	C	A	Plastic	21	89.95	
	RP-HT19	Dynamic	18-20						F		No	O	A	Foam		10.95	
	RP-HT16	Dynamic	20-20						F		No	O	A	Foam		5.95	
	RP-HT600	Dynamic	7-28	35	107	1V		9.9	F	M/A	No	C	A	Plastic	21	99.95	
	RP-HT86	Dynamic	8-28	35	105	1V		9.9	F	M/A	No	C	A	Plastic	12	59.95	
	RP-HT77	Dynamic	10-27	35	102	1V		9.9	F	M/A	No	C	A	Plastic	11.7	49.95	
	RP-F30	Dynamic	2-30	50	106	1.5V		9.9	F	M/A	No	C	A	Plastic	26.1	249.95	
	RP-F20	Dynamic	3-30	40	103	1.3V		9.9	F	M/A	No	C	A	Plastic	25.8	199.95	
	RP-F10	Dynamic	4-30	32	102	1.3V		9.9	F	M/A	No	C	A	Plastic	25.3	189.95	
TELEX	V-200	Dynamic	10-20	†	90	11V	0.3	5	R	Opt.	No	C	A	††	14	190.00	†600/300 ohms, depending on cord used. ††Moleskin.
	V-210	Dynamic	10-20	150	90	11V	0.3	5	R	Opt.	No	C	A	††	10.5	219.00	
	V-220	Dynamic	10-20	†	90	11V	0.3	5	R	Opt.	No	C	A	††	15.5	279.00	†75/150 ohms, depending on cord used.

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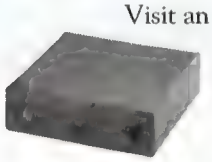
Available in three systems, the Nova Basic, Nova Classic and Nova Signature, each ear speaker is paired with one of five amplifier driver units.

Visit an authorized STAX dealer to audition the new Lambda Nova series, and enjoy a listening experience unlike any you have had before.



Compact and portable, the SRM-Xh comes standard with Nova Basic. AC or battery operation makes it the perfect portable headphone system.

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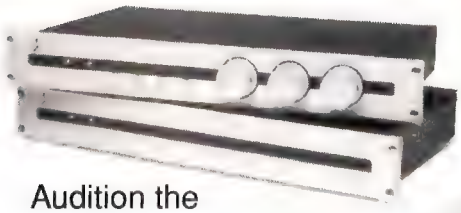

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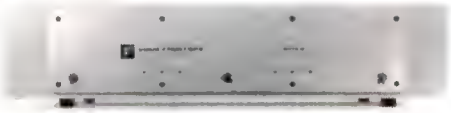

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DIGITAL PLAYER/RECORDERS

FORMAT
DAT—Digital Audio Tape
DCC—Digital Compact Cassette
MD—MiniDisc
CDR—Magneto-Optical CD Recorder

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Format—See Code	Recording Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Frequency Response, Hz to kHz, ±dB	Dynamic Range, dB	THD at 1 kHz, %, at Maximum (0-dB) Record Level	Decoding System: Number of Bits—Oversampling Rate	Inputs: Mike=M, Line=L, Balanced=B, Coaxial Digital=D, Fiber Optic=F	Outputs: Line=L, Line with Level Control=LL, Headphn.=H, Headphn. with Level Control=HL, Balanced=B, Coaxial Digital=D, Fiber Optic=F	Headroom (Margin) Indicator?	IDs: Auto Encode=A, Manual Encode=M, Renumberable=R, Skip ID=S, End ID=E, ID Erase=X	Repeat Functions: Entire Tape or Disc=A, Track=B, Program=C	Audible Fast Search?	Price, $	Notes
ELITE	PDR-99(RI)	CDR	B				1-384X	L/D/F	L/HL/D/F	No	A/M/S	A/B/C	Yes	2000.00	Sampling-rate converter for 32- or 48-kHz signals.
JVC	XM-D1(RI)	MD	B	2-22 ±0.5	91	0.004	†	M/L/F	L/HL/F	Yes	A/M/R	A/B/C	Yes	1299.95	†1-bit P.E.M. decoding.
	XDZ1010TN(RI)	DAT	A/B/C	2-22 ±0.5	93	0.003	18-8X	M/L/D/F	LL/HL/D/F	Yes	A/M/R/E/X	A/B/C	Yes	1700.00	
MARANTZ	DD-92(RI)	DCC	A/B/C	20-20 ±0.2	104	0.003	1-64X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	No	699.00	18-bit recording and playback.
	DD-82(RI)	DCC	A/B/C	20-20 ±0.2	104	.0035	1-64X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	No	599.00	As above.
OPTIMUS	DCT-2000(RI)	DCC	B	5-20 ±0.5	90	.0035	18-64X	L/D/F	L/HL/D/F	Yes	A/M/R/S/X	A	No	299.99	
PHILIPS	DCC-900(RI)	DCC	A/B/C	20-20 ±0.2	95	0.003	16-256X	L/D/F	LL/HL/D/F	No	A/M/R/S/X	A/B	No	499.95	
	DCC-170	DCC	A/B/C	20-20 ±0.05	108	0.003	18-192X	M/L/D/F	L/HL/D/F	No	A/M/R/S/E/X	A/B	No	399.95	Portable; 18-bit resolution.
PIONEER	PDR-05(RI)	CDR	B					L/D/F	L/HL/D/F	No	A/M/S	A/B/C	Yes	1950.00	
SANYO	MDC-2000	MD		20-20 ±3	80	0.3	18	M/L	L/H	No	M/X	A/B/C	Yes	999.99	Portable.
SHARP	MD-M11	MD	B	20-20 ±3	85	0.05	16-64X	M/L/F	LL/HL/F	Yes	A/M	A/C	Yes	699.95	Portable.
SONY	DTC-790	DAT	A/B/C	2-22 ±0.5	90	0.005	16-8X	L/D/F	L/HL/F	Yes	A/M/S/E/X	A/B	Yes	1100.00	
	TCD-D7	DAT	A/C	20-22 ±1	87	0.008	1-8X	M/L/D/F	L/HL/D/F	Yes	A/M/S/E		Yes	699.95	Portable.
	TCD-D8	DAT	A/B/C	20-22 ±1	87	0.008	1-8X	M/L/D/F	L/HL/D/F	Yes	A/M/S/E		Yes	799.95	As above; selectable sampling rates for analog signals.
	WMD-DT1(RI)	DAT		20-22 +1,-1.5	87	0.008	1-8X		(2)HL			B	Yes	499.95	Portable; playback only.
	MZ-R3(RI)	MD	B	20-20 ±1			1-8X	M/L/F	L/HL	Yes	A/M/R/X	A/B	Yes	649.95	Portable; stereo and mono recording; titling.
	MZ-E3(RI)	MD		20-20 ±1			1-8X		HL			A/B	Yes	349.95	Portable; playback only.
	MZ-B3(RI)	MD	B	20-20 ±1			1-8X	M	L/HL	Yes	A/M/R/X	A/B	Yes	899.95	Portable; stereo and mono recording; built-in microphone and speaker; voice-operated recording.
SONY ES	DTC-60ES(RI)	DAT	A/B/C	2-20 ±0.5	94	.0035	1-8X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	Yes	1200.00	Super Bit Mapping recording; 44.1-kHz recording from analog.
	DTC-2000ES(RI)	DAT	A/B/C	2-20 ±0.5	92	.0045	1-8X	M/L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	Yes	2500.00	200X/400X normal speed search; four heads for live monitor.
	MDS-JA3ES	MD	A/B/C	5-20 ±0.5			20-8X	M/L/D/F	L/HL/F		A/M/R/S/E/X	A/B/C	Yes	1200.00	Sampling-rate converter; time-shift recording.
TECHNICS	SV-DA10	DAT	A/B/C		90		MASH						Yes	899.95	
	RS-DC8	DCC	A/B	10-22 ±0.2	95	0.007	MASH							599.95	Track search by title.

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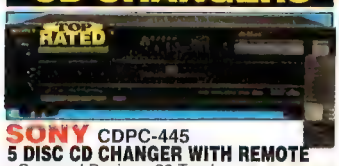

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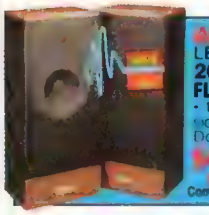

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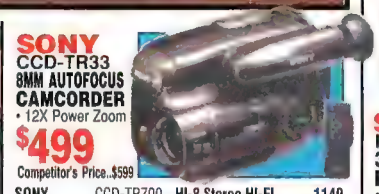

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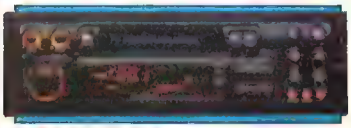

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JVC	HR-A61U	4 HEAD HI-FI STEREO 249
SONY	SLV-780HF	4 HEAD HI FI VCR+ 369

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ANALOG CASSETTE DECKS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Frequency Response with Best Tape, Hz to kHz, ±dB	Monitoring Off Tape During Recording?	Wow & Flutter, Wtd. Peak, %	S/N without Noise Reduction, "A" Wtd., dB	S/N with Noise Reduction, "A" Wtd., dB	Noise-Reduction Circuit: Dolby B=B, Dolby C=C, Dolby S=S, HX Pro=H	Bias Fine Tuning: Auto=A, Manual=M	Number of Preset Bias/EQ Positions	Program Search?	Intro Scan?	Level Indicators: Average=A, Peak=P, Peak-Hold=PH	Counter Indications: No. of Turns=T, Elapsed Time=E, Remaining Time=R	Auto Reverse?	Number of Mike Inputs	Dual Wells?	Timer Record/Play?	Weight, Lbs.	Price, $	Notes
AIWA	AD-S950(RI)	15-21 ±3	Yes	0.035	60	84	B/C/S/H	M	3	Yes		PH	E/R	No	0	No	Yes	11	500.00	Dual capstan; two motors; music sensor.
	AD-F850(RI)	15-21 ±3	Yes	0.035	60	78	B/C/H	M	3	Yes		PH	E/R	No	0	No	No	10	400.00	As above.
	AD-F450(RI)	20-18 ±3	No	0.065	59	78	B/C/H	M	3	Yes		PH	T	No	0	No	No	8	250.00	Anti-modulation tape stabilizer; full logic; music sensor.
	AD-WX727(RI)	20-18 ±3	No	0.09	57	78	B/C/H		3	Yes		A/PH	T	Yes	0	Yes	No	11	300.00	Auto reverse in both wells; high-speed dubbing; music sensor.
	AD-S750(RI)	20-19 ±3	No	0.065	59	80	B/C/S/H	A	3	Yes		PH	T	No	0	No	No	9	325.00	Anti-modulation tape stabilizer; music sensor.
ARCAM	Delta 100(RO)	20-20 ±3		0.07	66	88	B/C/S	M	3	No	No	PH	E	No	0	No		17	1800.00	
BANG & OLUFSEN	Beocord 7000	30-18 ±3	No	0.09	55	74	B/C/H	A	3	Yes	No	P/PH	T	Yes	1	No	Yes	18	1250.00	
DENON	DRW-840	20-18 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes	No		400.00	High-speed dubbing; twin and relay record; relay play.
	DRW-660	20-18 ±3	No	0.07		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes	No		300.00	High-speed dubbing; relay play.
	DRW-580	20-18 ±3	No	0.08		74	B/C/H	M	3	Yes	No	PH	T	Yes	0	Yes	Yes	9	250.00	As above.
	DRR-730	20-19 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	No	No		320.00	
	DRS-810	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No	Yes		550.00	Horizontal loading; dual capstan.
	DRS-640(RO)	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	E/R	No	0	No	Yes	12	320.00	
	DRM-740(RO)	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No	No	11	400.00	
	DRM-550	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	T	No	0	No	Yes	9	250.00	
ELITE	CT-W59	20-20	No	0.09	57	79	B/C/S/H	A		Yes	No	PH	E	Yes	0	Yes	No	10	435.00	
	CT-W79	20-20	No	0.09	57	79	B/C/S/H	A		Yes	No	PH	E	Yes	1	Yes	No	11	545.00	
FISHER	CRW985	50-17 ±3	Yes	0.12	54	70	B/C/H	A	3	Yes	No	P	E	Yes	0	Yes		9	179.95	High-speed dubbing.
	CRW685	50-15 ±3	Yes	0.18	54	62	B	A	3	No	No	P	E	Yes	0	Yes		9	129.95	As above.
HARMAN KARDON	TD420	20-18 ±3	No	0.06	57	73	B/C/H	M	3	Yes	No	P	T	No	0	No	No	12	419.00	
	DC5300	20-17 ±3	No	0.05	57	73	B/C	M	3	Yes	No	P	T	Yes	0	Yes	No	17	499.00	High-speed dubbing.
JVC	TDV1050TN	10-23	Yes	0.022	61		B/C/H	M	3	Yes	No	A/PH	E/R	No	0	No		17	700.00	
	TDV661TN	10-21	Yes	0.035	59		B/C/H	M	3	Yes	No	P	E	No	0	No	Yes	12	419.95	
	TDR461TN	20-17	No	0.08	58		B/C/H	M	3	Yes	No	P	E	Yes	0	No	Yes	10	279.95	
	TDW7SD	20-19 ±3	No	0.08	58		B/C/H	A	3	Yes		A	E	Yes	1	Yes	No	11	399.95	
	TDW717TN	20-17	No	0.08	58		B/C/H	A	3	Yes		A	E	Yes	1	Yes	No	11	329.95	Recording in both wells.
	TDW317TN	20-17	No	0.08	58		B/C/H	A	3	Yes		A	T	Yes	1	Yes	No	11	269.95	Pitch control.
	TDW217TN	20-17	No	0.08	58		B/C/H		3	No		A	T	Yes	0	Yes	No	11	219.95	
	TDW215TN	20-17	No	0.08	58		B/C/H		3	No	No	A	T	No	0	Yes	No	11	199.95	
KENWOOD	KX-W8070S	30-20 ±3	No	0.06	57	78	B/C/S/H	A/M	3	Yes	Yes	A/P	E/R	Yes	0	Yes	Yes	11	300.00	High-speed dubbing.
	KX-W6070	30-17	No	0.1			B/C/H	M		Yes	Yes	A/P	T	Yes	0	Yes	Yes	11		As above.
	KX-W4070	30-17	No	0.1			B/C			Yes	Yes	A/P	T	Yes	0	Yes	Yes	11	200.00	As above.
	KX-W1060	30-13	No	0.3	57	78	B			No	No	A/P	T	No	0	Yes		11	99.00	
LUXMAN	K-373	15-20 ±3	Yes	0.045	58	74	B/C/H	A/M	3	Yes	Yes	P	E/R	No	2	No		17	795.00	
	K-322						B/C/H									No			449.00	
MARANTZ	SD-1020(RI)	20-19 ±3		0.06	58		B/C/H		3	Yes		PH	T/E	Yes	0	No	Yes	14	499.99	
	SD-63(RI)	20-19 ±3		0.05	58		B/C/H	M	3	Yes		PH	T/E	No	0	No	Yes	18	349.99	
	SD-545(RI)	20-19 ±3		0.06	58		B/C/H		3	Yes		PH	T	Yes	0	Yes	Yes	14	349.99	High-speed dubbing.
	SD-535(RI)	20-19 ±3		0.06	58		B/C/H		3	Yes		PH	T	Yes	0	Yes	Yes	14	349.99	As above.
NAKAMICHI	DR-1(RO)	20-21 ±3	Yes	0.06		72	B/C	M	3	No	No	P	T	No	0	No		13	929.00	Manual playback azimuth adjustment.
	DR-2(RO)	20-21 ±3	Yes	0.06		72	B/C	M	3	No	No	P	T	No	0	No		13	749.00	
	DR-3(RO)	20-20 ±3	No	0.11		70	B/C	M	3	No	No	P	T	No	0	No		12	429.00	
ONKYO	TA-201(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	No	No	PH	T	No	0	No		11	250.00	CD sync.
	TA-R301(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	No	No	PH	T	Yes	0	No		11	300.00	As above.
	TA-R401(RI)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	Yes	Yes	PH	E/R	Yes	0	No		11	385.00	As above; two motors.
	TA-RW311	20-17	No	0.07	58		B/C/H		3	Yes		P/PH	T	Yes	0	Yes		13	250.00	Anti-vibration chassis.
	TA-RW411	20-17	No	0.07	58		B/C/H		3	Yes		P/PH	T	Yes	0	Yes		13	335.00	As above.
	TA-RW505	20-17	Yes	0.065	58	78	B/C/H			Yes	No	A/P	T	Yes	0	Yes		13	425.00	
	Integra TA-RW909	20-17	Yes	0.065	58	78	B/C/H	A/M		Yes	No	A/PH	E/R	Yes	0	Yes		18	710.00	Record and quick reverse in both wells; separate power supply; power loading.

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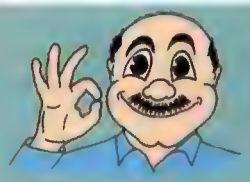

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MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Frequency Response with Best Tape, Hz to kHz, ±dB	Monitoring Off Tape During Recording?	Wow & Flutter, Wtd. Peak, %	S/N without Noise Reduction, "A" Wtd., dB	S/N with Noise Reduction, "A" Wtd., dB	Noise-Reduction Circuit: Dolby B=B, Dolby C=C, Dolby S=S, HX Pro=H	Bias Fine Tuning: Auto=A, Manual=M	Number of Preset Bias/EQ Positions	Program Search?	Intro Scan?	Level Indicators: Average=A, Peak-P, Peak-Hold=PH	Counter Indications: No. of Turns=T, Elapsed Time=E, Remaining Time=R	Auto Reverse?	Number of Mike Inputs	Dual Wells?	Timer Record/Play?	Weight, Lbs.	Price, $	Notes
OPTIMUS	SCT-53(RO)	25-16		0.12	54	63	B					P			0	Yes		8	129.99	High-speed dubbing.
	SCT-49(RO)	50-16		0.10	54	64	B					P	T	Yes	0	Yes		9	149.99	As above.
	SCT-56(RO)	35-16		0.07	55	70	B/C/H			Yes		P	T/E	Yes	0	Yes		10	199.99	As above; CD sync; auto reverse in both wells.
	SCT-57(RO)	35-16		0.07	55	74	B/C/S/H	A		Yes		P	T/E	Yes	0	Yes		10	279.99	As above.
	SCT-86	250-10 ±3	No	0.15	52	57	B		3	No	No	P	T	No	2	No			89.99	
PHILIPS	FC911	40-16	No	0.1	58	76	B/C		3	No	No	A/PH	T	Yes	0	Yes		11	199.95	
	FC931	40-16	No	0.1	58	76	B/C/H	A	3	Yes	No	A/PH	E/R	Yes	0	Yes		11	249.95	
PIONEER	CT-W103	30-16	No	0.15	56	66	B			No	No	PH		No	0	Yes	No	10	150.00	
	CT-W404R	20-16.5	No	0.09	57	76	B/C/H			Yes	No	PH	E	Yes	0	Yes	No	9	235.00	
	CT-W504R	20-16.5	No	0.09	57	76	B/C/H			Yes	No	PH	E	Yes	0	Yes	No	9	250.00	
	CT-W604RS	20-20	No	0.09	57	79	B/C/S/H	A		Yes	No	PH	E	Yes	0	Yes	No	9	280.00	
	CT-W704RS	20-20	No	0.09	57	79	B/C/S/H	A		Yes	No	PH	E	Yes	1	Yes	No	11	365.00	
ROTEL	RD 960BX(RI)	30-18 ±3	No	0.035	55	74	B/C/H	M	3	Yes	No	P	E	No	0	No	No	13	650.00	
SANSUI	D-X119W	30-13 ±3		0.15	50	60	B	A	3	No		A/P	T	Yes	0	Yes		9	129.95	High-speed dubbing.
	D-X219WR	30-13 ±3		0.09	58	65	B	A	3	Yes		A/P	T	Yes	0	Yes		10	199.95	
SHERWOOD	DD-4050C	20-18.5 ±3	Yes	0.06	56	78	B/C/H	A		Yes		A/P	E/R	Yes	1	Yes	No	11	199.00	
	DD-2040	35-16 ±3	Yes	0.08	53	63	B					A/P	T	No		Yes	No	9	129.00	
	D-500	20-19.5 ±3	Yes	0.05	58	78	B/C/H	A		Yes		A/P	E/R	Yes	1	Yes	No	12	349.00	
SONY	TC-K461S	30-15 ±3	Yes	0.07	58		B/C/S/H	A/M	3	Yes	No	P	E	No	0	No	No	7	250.00	
	TC-K615S	20-20 ±3	Yes	0.045	61		B/C/S/H	A/M	3	Yes	No	P	E	No	0	No	Yes	9	480.00	Three motors.
	TC-W365	30-15 ±3	No	0.11	58		B/C		3	No	No	P	T	No	0	Yes	No	8	150.00	
	TC-WR465	30-18 ±3	No	0.10	58		B/C/H		3	No	No	P	E	Yes	0	Yes	No	9	210.00	
	TC-WR565	30-18 ±3	No	0.08	58		B/C/H	A	3	Yes	No	P	E	Yes	0	Yes	No	10	250.00	Pitch control.
	TC-WR665S	30-18 ±3	No	0.07	58		B/C/S/H	A	3	Yes	No	P	E	Yes	0	Yes	No	10	330.00	As above.
SONY ES	TC-KA1ES	30-17 ±3	Yes	0.055	57		B/C/S/H	M	3	Yes	No	P	E	No	0	No	No	9	330.00	
	TC-RX606ES	25-19 ±3	No	0.06	59	74	B/C/S/H	A	3	Yes	No	P	E	Yes	2	No	Yes	10	500.00	Quick auto reverse.
	TC-KA3ES	20-17 ±3	Yes	0.22	57		B/C/S/H	M	3	Yes	No	P	E	No	3	No	Yes	17	950.00	
	TC-WA7ES	30-15 ±3	No	0.07	55		B/C/S/H	A	3	Yes	No	P	E	Yes	0	Yes	No	10	300.00	
	TC-WA8ES	30-15 ±3	No	0.07	55		B/C/S/H	A	3	Yes	No	P	E	Yes	0	Yes	No	10	550.00	Recording in both wells.
	TC-WA9ES	25-16 ±3	No	0.06	56		B/C/S/H	A	3	Yes	No	P	E	Yes	0	Yes	Yes	14	700.00	Pitch control.
TEAC	W-6000R(RI)	25-19	No	0.06	59		B/C/H	A	3	Yes	No	P	T	Yes	2	Yes		15	750.00	Bidirectional record and play; auto reverse in both wells; auto fade in/out.
	W-850R	25-19	No	0.06	59	79	B/C/H		0	Yes	Yes	P/PH	T	Yes	2	Yes		11	369.00	
	W-760R(RO)	25-19	No	0.06	59	79	B/C/H	A	3	No	No	PH	T	Yes	0	Yes		10	279.00	
	W-518R	30-16	Yes	0.09	55	65	B			No	No	A/P	E	Yes	0	Yes	Yes	7	179.00	
	W-416	30-16	No	0.09	55	65	B	A	3	No	No	P	T	Yes	0	Yes		7	149.00	
	V-8030S	15-21 ±3	Yes	0.22	60	70	B/C/S/H	M		Yes	Yes	A/PH	E/R	No	0	No	Yes	21	1150.00	
	V-6030S	15-21 ±3	Yes	0.27	60	70	B/C/S/H	M		Yes	Yes	A/PH	E/R	No	0	No	Yes	19	950.00	
	V-2030S	15-21 ±3	Yes	0.045		84	B/C/S/H	M	0	No	No	P	E	No	0	No		11	650.00	
	V-1030S(RO)	15-21 ±3	Yes	0.045	60		B/C/H	M		No	No	P		No	0	No		13	400.00	
	V-610(RO)	25-19	No	0.06	59	79	B/C/H	A	3	Yes	Yes	PH	T	No	0	No		10	239.00	
	V-375	30-16	No	0.09	55	65	B	A	3	No	No	P	T	No	0	No		7	119.00	
	R-560(RO)	25-19	No	0.06	59	79	B/C/H	A	3	Yes	Yes	PH	T	Yes	0	No		10	289.00	
TECHNICS	RS-TR262(RO)	20-18 ±3	Yes	0.14	66	74	B/C/H	M		No	No	PH		Yes	0	Yes	No	10	209.95	High-speed dubbing.
	RS-TR575	20-18 ±3	Yes	0.1	56	74	B/C/H	A		Yes	No	PH		Yes		Yes		10	269.95	Two motors; record calibration; power loading.
	RS-TR474	20-18 ±3	Yes	0.1	56	74	B/C/H	A		Yes	No	PH		Yes		Yes		10	219.95	As above.
	RS-TR373	20-18 ±3	Yes	0.1	56	74	B/C/H	A		No	No	PH		Yes		Yes		10	209.95	Two motors.
	RX-BX501(RO)	20-18 ±3	Yes	0.1	66	74	B/C/H	A		Yes	No	PH		Yes	0	No	No	8	239.95	As above.
YAMAHA	KX-380(RO)	20-19 ±3	No	0.07	58	74	B/C/H	M	3	Yes	Yes	P/PH	E	No	0	No	No	10	249.00	
	KX-580(RO)	20-20 ±3	No	0.05	60	80	B/C/S/H	A	3	Yes	Yes	P/PH	E	No	0	No	Yes	10	399.00	
	KX-W282(RO)	20-19 ±3	No	0.08	58	74	B/C		3	Yes	No	P	T	Yes	0	Yes	No	10	249.00	High-speed dubbing.
	KX-W382(RO)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	No	P/PH	E	Yes	0	Yes	No	11	299.00	As above.
	KX-W582(RO)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	No	P/PH	E	Yes	0	Yes	No	11	399.00	As above; surround processing.
	KX-W952(RI)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	Yes	P/PH	R	Yes	0	Yes	Yes	18	729.00	"Playtrim" adjustment.

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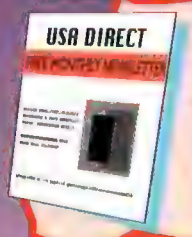
Polk Center Channel Speaker	Retail $ 219	Audiotechnica ATLH02 phono cart	Retail $ 75
Mirage Satellite Surround Speaker	Retail $ 350	JVC 4-Head Hi-fi VCR	Retail $ 399
Velodyne Subwoofer	Retail $ 599	Sennheiser headphones	Retail $ 169
		Monster Cable speaker wire	Retail $ 125



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We will draw one of the correct entries on October 15, 1995 and the Grand Prize winner will be announced in the November 1995 issue of the USA DIRECT Newsletter. You may also write to us after October 15, 1995 at our address in New York City to request the winner's name. Send your entry to us on a 3"x5" card. All correct entries received by October 15, 1995 are eligible. Entries with any duplicated information will be disqualified. Only one entry permitted per household. Contest void where prohibited, taxed or restricted. All goods covered by original manufacturer's or importer's limited warranty and/or by comprehensive 5 year service contract. Some prices may be affected by prevailing currency exchange rates. Not responsible for typographical errors.

CIRCLE NO. 152 ON READER SERVICE CARD

BLANK TAPES & DISCS

MANUFACTURER	Brand	Tape Type—See Code	ANALOG CASSETTE C-45 or C-46	C-60	C-74, C-75, or C-76	C-90	C-100	C-120	DCC D-60	D-90	DAT R-60	R-90	R-120	MD M-60	M-74	CD REC. CD-Recordable	Notes
BASF	Ferro Extra I	I		1.45		1.59	1.89										
	Chrome Extra II	II		1.89		2.29	2.79										
	Chrome Super II	II				2.99	3.33										
	Reference Maxima II	II		3.79		3.99	4.59										
	DCC Maxima									10.99							
	DAT										9.99	11.99	13.99				D-75, $8.99.
	MD Maxima													15.99	18.99		
DENON	CDR63															12.99†	†63 minutes.
	CDR74															14.99†	†74 minutes.
	R-180											12.99					
	R-DT										8.99	9.99	10.99				20-minute Demo-Master DAT, $7.99.
	MG-X	IV					8.99										
	HDM	IV			4.99	5.50	5.99										
	HD8	II		3.75	4.25	4.75	4.99										
	HD7	II			3.50	4.00	4.25										
	HD6	II			2.75	3.25	3.50										
	S•PORT	IV					3.49†										†Sold in two-pack only.
	S•PORT	II					2.49†										
	DX1	I		1.75		2.25											
DIC DIGITAL	HQ Series										6.99	7.99	8.99				R-10, $4.99; R-30, $5.99.
	CDR															14.99†	†63 or 74 minutes.
FUJI	DR-I	I		1.49		1.99											
	DR-II	II		2.49		2.99	3.49										
	Z	II		3.49		3.99	4.49										
	ZII	II		4.49		4.99	5.49										
	Metal Z	IV		5.49		5.99	6.49										
	DCC								8.99	9.99							
	DAT										10.95	11.95	12.95				
	MD-Z													16.95	19.95		
GREENCORP	Voice	I	.63														C-12, 50¢; C-32, 57¢.
	Music	I	.69														C-12, 52¢; C-32, 63¢.
	Chrome	II	.79														C-12, 60¢; C-32, 71¢.
	DAT										5.60	15.25	7.60				R-15, $5.00.
JVC	GI	I		1.29		1.55											
	AFII	II		2.19		2.49											
	XFIV	IV				3.89											
	R-XD										7.99	9.50	10.95				R-100, $9.99.
LORAN	ESQ 90	II				5.50											
	Pro DAT										6.50	10.25	11.50				
MAXELL	UR	I		1.39		1.69		2.79									
	XLII	II		2.99		3.49	4.00										
	XLII-S	II		3.59		4.39	4.89										
	MX-S	IV		4.39		5.29	5.89										
	DM										11.49	12.49	13.89				R-46, $9.79.
	MD													16.89	21.49		
PANASONIC	Panasonic								9.49	10.99							D-45, $8.99; D-75, $9.99.
	Panasonic										9.99	10.99	11.99				R-46, $8.99.
PIONEER	RDD-60															25.00†	†60 minutes.
RADIO SHACK	Supertape MIV	IV		7.99†		8.99†											†Two-pack. C-110, two-pack, $9.99.
	Supertape	II		6.99†		7.49†	7.99†										†Two-pack. Type II metal tape.
	Premium MII																
	Supertape HD	II		6.99†		7.99†											†Three-pack. C-90, five-pack, $12.99; C-110, five-pack, $9.99.
	Supertape	I		3.99†		4.99†		7.99†									†Three-pack.
	Premium XR																
	Supertape LN	I		1.99†		2.49†		3.49†									†Two-pack. C-30, two-pack, $1.69.
RECOTON	RC	I		1.99†		1.99††											†Three-pack. ††Two-pack.
	XR	II				6.99†											†Five-pack; ten-pack, $13.99.
SONY	DT-RN										12.49	15.99	18.00				
	DAT										7.99	8.99	10.99				R-74, $8.49.
	MDW													9.99	13.99		
	CDQ															29.00†	†74 minutes.
	HF	I		.99		1.24		2.49									
	CDit	II		†	1.99	††	2.99										†C-54, $1.79. ††C-94, $2.49.
	UX	II		1.99		2.49	2.99										
	UX Pro	II		3.49		3.99											
	Metal SR	IV		2.49		2.99	3.49										
	Super Metal Master	IV				21.99											

ANALOG CASSETTE TAPE TYPE CODE
I — Normal Ferric
II — Chrome/ Chrome Equivalent
IV — Metal Particle

BLANK TAPES & DISCS

MANUFACTURER	Brand	Tape Type—See Code	ANALOG CASSETTE C-45 or C-46	ANALOG CASSETTE C-60	ANALOG CASSETTE C-74, C-75, or C-76	ANALOG CASSETTE C-90	ANALOG CASSETTE C-100	ANALOG CASSETTE C-120	DCC D-60	DCC D-90	DAT R-60	DAT R-90	DAT R-120	MD M-60	MD M-74	CD REC. CD-Recordable	Notes
TDK	D	I		1.69		1.99		2.99								27.00†	†18 minutes.
	DS-X	I		2.49		2.99	3.69									28.00†	†21 minutes.
	SD	II		2.49		2.99										30.00†	†63 minutes. With ink-jet printable surface, $32.00.
	SA	II		3.29		3.79											C-110, $3.69.
	SA-X	II		3.99		4.49	4.99										C-110, $4.39.
	MA	IV		2.99		3.99	4.49										
	MA-X	IV		4.39		5.29	5.99										
	MA-XG	IV		16.99		18.99										31.00†	†74 minutes. As above but $33.00.
	CD-R18																
	CD-R21																
	CD-R63																
	CD-R74																
	DCC								8.99	10.99							
	DA-R										11.00	13.00	15.00				R-16, $9.00; R-180, $17.00.
	MD-XG													14.00	17.00		
3M BLACK WATCH	4040	IV			7.00		9.00										
	2020	II			6.00		4.00										
	2002									18.00							
	7707												20.00				
3M/SCOTCH	DAT XS II-S Hi Bias	II		1.69		1.99					9.99	11.99	12.99				R-46, $8.99.
	CX	I		1.49		1.79											
	BX	I		1.29		1.49											

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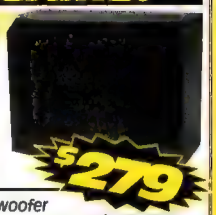

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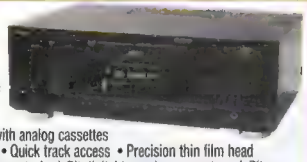

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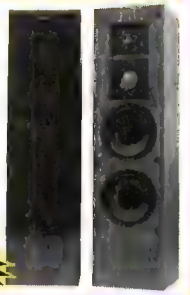

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Onkyo TXSV515ProII Orig $539

Dolby® Pro Logic Receiver

• Discrete output amplifiers • Remote control • 55W x 3 and 20W x 2 for surround • Digital time delay

$369

WHILE THEY LAST!

Teac TRSV7000	Dolby® Pro Logic receiver w/remote Orig $500	$329
Sherwood RX4030R	Stereo receiver w/remote Orig $310	$159
Sony STRD715	Dolby® Pro Logic receiver w/remote Orig $499	$269
Technics RSTR575	Dual cassette w/Dolby® B/C HX Pro Orig $369	$199
NAD 5000	Single CD player w/remote and MASH 1-bit Orig $500	$339
Philips CD921PBK	Single CD player with remote Orig $199	$139
Philips CDC935BK	5-Disc carousel CD player w/rem Orig $329	$199
Celestion 3MKII Blk	2-Way bookshelf speaker (pair) Orig $289	$139
Sonance Director 20	Center channel speaker (black) SALE	$249
Panamax Max1000Plus	Line conditioner/Surge protect Orig $329	$249
Sennheiser HD414	50 Anniversary Headphones Orig $99	$69
JVC HAD990	Rated #1 stereo headphones Orig $139	$79
Sony MDRV600	Steeo headphones w/40mm drivers Orig $99	$69
Atlantic Technology Pattern 100	sub/sat system Orig $499	$199
Advent A1085	In/outdoor Mini advent II black cabinet Orig $169	$119
Advent A1099	Sub 10. 10" powered home subwoofer Orig $499	LOW
B&O BL3000	Bi-amplified & video shielded speakers Orig $1699	$995
Altentic Technology 1545R	Surround sound speakers $169	$99pr
AR Partner 570	Powered 2-way speakers Orig $399 (Priced per pair)	$229
Pinnacle PN2+	Compact 2-way bookshelf speakers Orig $149	$79
Advent A1004	Mini 2-way bookshelf speakers Orig $189	$99
Panasonic LX900	Laser disc player with remote Orig $1100	$769
Aiwa NSXV20	Mini component shelf system Orig $350	NEW
Aiwa NSXV70	100W/ch mini component system Orig $550	LOW
Aiwa AMD50	Portable Mini Disc player inline remote Orig $599	$299
JVC TDV661TN	3-head cassette w/Dolby® B/C HX Pro Orig $419	$269
Audio Source SS5	Dolby® Pro Logic Decoder Orig $499	$289
JVC HRS5100U	S-VHS Hi-Fi VCR w/remote & VCR Plus+ Orig $799	$499
Brand Name Turntable	Stock #8856 Come w/cartridge	$69

Hafler MSE-88 Orig $329

4-Channel Car Power Amplifier

• **76W/ch x 2 into 4 ohm** • Gold RCA inputs w/adjustable sensitivity • Runs mono and stereo simultaneously • MOSFET output • Transnova circuitry • 22W x 4 into 4 ohm

$99

Hafler MSE-120 *6-Channel Car Power Amp*

• 22W x 6 into 4 ohms • Bridgeable to 75W x 3 into 4 ohms • MOSFET output • Transnova circuitry

Orig $499

$199

SPECIAL PURCHASES

Brand Name DAT *Digital Audio Tape Deck*

• Built-in D/A converter • Full function remote control • Optical, analog and coaxial inputs • Random music search, skip play, and repeat functions Stock#3489

Orig $699

$469

JVC XD-Z507TN *Digital Audio Tape Deck*

• Fine tracking mechanism • One-bit A/D converter with 4th-order noise shaping and 64 times oversampling • P.E.M. D.D. Converter featuring highest D/A conversion accuracy • Three line inputs: Analog, optical (digital), coaxial (digital) • Serial Copy Management System

Orig $1000

$599

Brand Name *Laser Disc Player*

• Time base corrected/1 bit D/A • On-screen display • Full function remote with shuttle • S-VHS output • Midnight theater mode for low level listening

Orig $599

$329

AMPS TO GO!

Altec Lansing ALA 200 *2-Channel Car Amp*

• 100W x 2 into 4 ohm • Thermal protection • Overload protection • High and low level input • Crosswire installation protection

Orig $300

$169

a/d/s/ PQ8.2	20W x 4 car power amplifier Orig $229	$89
Soundstream Granite 110.2	55W x 2, 120 x 1 Orig $300	$179
Rockford Fosgate FG300	150W x 2 Bridged Orig $1100	$499
Sony XM2025	20W x 2, or 55W x 1 Bridged Orig $140	$79
Soundstream Granite 180.6	6/5/4/3 channel amp Orig $449	$269
Soundstream Granite 60.2	30W x 2 or 100W x 1 Orig $189	$129
Advent PA450	50W x 4 bridgeable car amplifier Orig $449	$289

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rp • Sony • Sonance • SSI • Stewart • Target • Technics • Terk • Thorens • Velodyne and Many More!

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CIRCLE NO. 142 ON READER SERVICE CARD

AMBIENCE & SURROUND SOUND PROCESSORS

DECODING TYPE
A—Ambisonics
AC-3—Dolby AC-3 Digital
D—Dolby Surround
DP—Dolby Pro Logic
THX—THX Certified
DM—Dynaco Matrix
O—Other

OUTPUT CODE
2F —Left & Right Front
3F —Left, Center, & Right Front
2B —Left & Right Back
3B —Left, Center, & Right Back
2S —Left & Right Sides
SW—Subwoofer

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Decoding Type—See Table	UNIT TYPE: Time Manipulation: Delay=D, Reverb=R	UNIT TYPE: Other Manipulation Techniques: Frequency Shaping=F; Comb Filter=C; Phase Manipulation=P, Other=O	UNIT TYPE: Number and Use of Outputs—See Code	DELAY FUNCTIONS: Delay Time, mS	DELAY FUNCTIONS: Number of Hall/Room Simulations	DELAY FUNCTIONS: Hall/Room Adjustments: Volume=V, Shape (Height/Width Ratio)=S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?	Price, $	Notes
AUDIOSOURCE	SS-Five	DP	D	F/C/P	3F, 2B, SW	30-50	3	V	24 x 2		90		Yes	1	No	299.95	With center-channel speaker, two surround speakers, and cable, SS-5001, $429.95.
	SS-Six	DP	D	F/C/P	3F, 2B, SW	30-50	4	V	24 x 2		90		Yes	1	No	329.95	As above but SS-6001, $459.95.
BANG & OLUFSEN	A/V 7000	DP	D		3F, 2B, SW	20.4	0		45 x 1	0.2	86	25			3	1995.00	
B & K COMPONENTS	AVP1000(RI)	DP	D		3F, 2B, SW	1-130	8	V		0.02	89	70	No	2	4	998.00	A/V tuner/preamp (see also "Tuners" and "Preamps"); upgradable to Dolby AC-3 Digital; balanced outputs.
	AVP2000(RI)	DP	D		3F, 2B, SW	1-130	8	V		0.02	89	70	No	2	7	998.00	Two-zone A/V preamp (see also "Preamps"); upgradable to Dolby AC-3 Digital; balanced outputs.
	AVP4000(RI)	DP/THX/O	D		3F, 2B, SW	1-130	8	V		0.02	89	70	Yes	2	7	1698.00	A/V preamp (see also "Preamps"); cinema surround; upgradable to Dolby AC-3 Digital.
CARVER	CT-28V(RI)	D/DP	D	F/C/P/O	3F, 2B, 2S, SW	0-90	2	S		0.01	85	75	Yes	4	Yes	1000.00	A/V tuner/preamp (see also "Preamps").
	CT-30X(RI)	D/DP/THX	D	F/C/P/O	3F, 2B, 2S, SW	0-90	2	S		0.01	85	75	Yes	4	Yes	1299.00	As above.
CHASE TECHNOLOGIES	HTS-1	O			3F, 2B							50	No			99.95	Passive surround matrix; center-channel line output; surround line and speaker outputs.
CHIRO	C-800	D/DP/THX	D		3F, 2B, SW	5-40	1	V		0.03	90			1	5	2198.00	A/V tuner/preamp (see also "Preamps"); on-screen programming; switchable to 12-V operation; auto mike calibration.
CITATION	7.0	DP/THX/O	D/R	F/C/P/O	3F, 2B, 2S, SW	0-70		V/S		0.02	100	65	Yes	2	Yes	3550.00	Handles S-video and composite video; on-screen display.
	5.0	DP/O	D/R	F/C/P/O	3F, 2B, 2S, SW	0-70				0.02	100	65	Yes	1	Yes	1500.00	As above.
COGENT RESEARCH	PN1	O	No	No	4F		0			0.001	112		No	0	No	990.00	Simultaneous Polyphonic Isolator, separates stereo into four front channels to re-create soundstage and ambience.
	PN2	O	No	No	4F		0			0.002	106		No	0	No	750.00	As above.
	PN4	O	No	No	4F		0			0.002	104		No	0	No	399.00	As above.
	PN3	O	No	No	3F		0			0.002	103		No	0	No	299.00	As above but three front channels with dual center-channel output.
COUNTERPOINT	HC-808(RI)	DP	D	F/P/O	3F, 2B, 2SW	20-50				0.01	90	60	Yes	1	No	1495.00	Motor-driven pots.
DENON	AVP-8000(RI)	AC-3/THX	D/R	F/P/O	3F, 2B, SW		13	V/S					Yes	4	Yes	3500.00	A/V tuner/preamp (see also "Tuners" and "Preamps"); 4.0 and 5.1 THX.
	AVC-3030(RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	110 x 3, 35 x 2	0.03, 0.05						1350.00	A/V amp (see also "Amps"); DSP for surround and ambience modes; adjustable parameters; on-screen TV display; two remotes.
	AVC-2800(RI)	DP/O	D/R	F/P/O	3F, 2B, SW	0-50	9	V/S	80 x 3, 25 x 2	0.05	92		No	2	Yes	950.00	A/V amp (see also "Amps").
	AVR-3000(RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	110 x 3, 35 x 2	0.03, 0.05			No	2	Yes	1400.00	A/V receiver (see also "Receivers"); DSP for surround and ambience modes; adjustable parameters; two remotes.
	AVR-2500(RI)	DP/O	D/R	F/P	3F, 2B	0-50	9	V/S	80 x 3, 25 x 2	0.05	92		No	2	Yes	1000.00	A/V receiver with RDS (see also "Receivers"); on-screen TV display.
	AVR-1500(RI)	DP/O	D/R	F/P	3F, 2B	0-50	9	V	70 x 3, 20 x 2	0.08	92		No	2	Yes	750.00	A/V receiver with RDS (see also "Receivers").
	AVR-1200(RI)	DP/O	D/R	F/P/O	3F, 2B, SW		5		70 x 3, 20 x 2	0.08	92		Yes	2	Yes	649.00	A/V receiver (see also "Receivers").
	AVR-900(RI)	DP/O	D/R	F/P/O	3F, 2B, SW		2		60 x 3, 15 x 2	0.08	92		Yes	2	Yes	429.00	As above.
DYNACO	QD-1/IIL	DM			3F, 2B										No	89.95	Passive unit; no additional amps required; with double banana jacks, QD-2, $140.00.
EAD	Theater-Master(RI)	AC-3/DP/O	D	F/C/P/O	3F, 2B, SW	0-33		V		0.001	113		Yes	2	No	6995.00	Includes D/A and A/D converters; Signature version, $9995.00
ELITE	SP-99D(RI)	AC-3/DP	D	F/O	4F, 2B, 2SW	Var.	3			0.008	98		No	2	No	1530.00	Includes D/A converter (see also "D/A Converters"); one processor loop.
FISHER	ASR-M47(RI)	DP	D	P	3F		3		15 x 3				Yes		Yes	199.95	Includes three speakers.
JBL	SDP-1(RI)	DP/THX	D/R	F/C/P/O	3F, 2B, 2S, SW	0-32	45	V/S		0.025	90	40 Min.	Yes	1	Yes		Included in JBL Synthesis speaker systems (see "Loudspeakers"); on-screen programming; two remotes.
JVC	XPA1010(RI)	O	D/R	F/O	4F, 2B	0-200	20	V/S		0.002	110		No	1	No	1200.00	Compensation for listening room size and reverb, and source reverb.
	SUA400(RI)	D/O	D	F/P	2F, 2B	15-30	2		10 x 2	0.5	85		Yes	1	No	305.00	
KINERGETICS RESEARCH	KSP-2(RI)	DP/THX	D	O	3F, 2B, SW	10-30	0			0.01	†		Yes	0	No	4500.00	†90 dB in THX. External power supply; upgradable remote.
LEGACY AUDIO	Environmental Processor	A		F/P/O	3F, 2B, 2SW			V/S		0.001	105	70	No	1	No	1600.00	
LEXICON	CP-3 Plus(RI)	D/DP/DM/THX	D/R	F/C/P/O	3F, 2B, 2S, SW	†	27	V/S		0.005	90	50	Yes		3	3200.00	A/V preamp (see also "Preamps"). †1 mS to 12 S.
	DC-1(RI)	D/DP/DM/O	D/R	F/C/P/O	3F, 2B, 2S, SW	†	8	V/S		0.005	95	50	Yes	3	5	1700.00	Two-zone A/V preamp and D/A converter (see also "Preamps" and "D/A Converters"); digital EQ; optional THX or AC-3/THX decoding.

Surround yourself with music instead of compromise.

"Based on our time with the SDP1, surround sound is the essential next step in home music reproduction...

Most importantly, the two main channels pass through to the main amplifier, untouched. Execution is half the battle and ARC has applied their high standards to the SDP1. This is reflected not only in the build quality, but in the design of the digital delay circuitry and the circuits that derive the ambient and center channel information. The approach is purist...

We want to buy into the illusion that a live music event is happening in our homes... The ARC SDP1 helped me get much closer to that illusion...

Adding surround sound through the SDP1 was like switching from solid state to tubes without sacrificing the resolution...

The SDP1 weaves its most powerful spell on concert recordings...

With the SDP1, the listener cannot avoid involvement and it takes much less effort to suspend disbelief...

The SDP1 removes the wall; it restores the continuum of sound between the instruments and the listener. This effect is subtle but profound. It is a revolutionary improvement in the credibility of reproduced music."

By Tom Miiller
Reprinted from
THE AUDIO ADVENTURE
April 1995, Vol.2, Issue 4

PURE. SIMPLE. NATURAL. The critics agree.

"The Audio Research SDP1 plays music with superb sonic fidelity, much better than other surround processors.

As things stand today, the Audio Research SDP1 is clearly focused at the listener who is unwilling to compromise the basic sonic fidelity and spatial imaging of the front stage space, who is unwilling to settle for less music than he hears today from his high end stereo system.

On music recordings, all the musical information is up front in this front stage space. All other surround processors degrade this vital information. Only the SDP1 does not.

In fact, the SDP1 can enhance this front stage information. The SDP1 can help the center stage space become deeper, richer, and more realistic, enhancing the believability of the musical event on stage. It can even improve the apparent fidelity of instruments playing center stage. The natural musical nuances of each instrument can be more clearly heard when each instrument is surrounded by its own portion of believable stage space.

Congratulations to Audio Research for having the courage to uphold their tradition and stick to their guns. It's paid off with a unique surround processor that redefines the fidelity standard for music lovers interested in surround sound."

By J. Peter Moncrieff
Reprinted from
IAR HOTLINE! 68-70
December 1994

"For those of us who have succumbed to the enticements of surround-sound for music, Audio Research's SDP1 is... cause for rejoicing because someone has finally done music surround right...

Audio Research is, to my knowledge, the first company to offer completely distortionless stereo channels in a surround decoder...

I wasn't surprised to find the SDP1 the best-sounding surround decoder I've ever heard—or, rather, not heard...I could hear no "sound" from the decoder whatsoever... I guarantee you won't find another surround decoder that has any less effect on the front channels than this one...

If you have any misgivings about getting into surround-sound for your music listening, the Audio Research SDP1 should dispel them. It passes the all-important front channels completely unscathed, it does as good a job as any decoder can with the surround channels..."

By J. Gordon Holt
Reprinted from
STEREOPHILE
Vol.18, No. 8, August 1995

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CIRCLE NO. 22 ON READER SERVICE CARD

AMBIENCE & SURROUND SOUND PROCESSORS

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LIRPA LABS	U8-IT3 MK Twain(RX)	D/O/B D/O/B D/O	D†	O	3F, 2F, 2B, 3B, 16SW	†	††		Var.	50.3	2.5	½	Var.	½	Not	902.10	†15 mins. inbound, 20 outbound (75 on L.I.E.). ††Presets include "Concert Hall, Coughs" and "Jazz Club, Drunks at Bar." Optional Nearly Almost Virtual Reality system, $4.99.
MARANTZ	AV-600(RI)	DP/THX	D	F/P	3F, 2S, 2SW	10-90	4							2	Yes	1199.99	A/V preamp with tuner.
	EC-500(RI)	DP	D	P	3F, 2S, SW	10-90	3							2	Yes	1099.99	As above; includes CD player.
	AV-500(RI)	DP	D	P	3F, 2S	10-90	4							2	Yes	699.99	Color picture-in-picture.
McINTOSH	C39	DP	D		3F, 2S, SW	12 or 28	5			0.005	100			2	6	3500.00	Optional THX module, $500.00.
	MX130	DP	D		3F, 2S, SW	12 or 28	5			0.005	110			2	6	4300.00	As above; includes AM/FM tuner.
	MX118	DP	D		3F, 2S, SW		2			0.005	90			2	4	3000.00	Includes AM/FM tuner.
MERIDIAN	565	A/AC-3/D/ DP/THX/O	D	F/C/P/O	3F, 2B, 2S, SW		24	V/S		0.000 1	119	99	Yes	0	Yes	3595.00	
NAD	AV316	DP	D		3F, 2B, SW	5-30	1	V	50 x 3, 15 x 2	0.08	100		No	1	Yes	649.00	A/V amp (see also "Amps").
	AV713	DP	D		3F, 2B, SW	5-30	1	V	50 x 3, 15 x 2	0.08	100		No	1	Yes	599.00	A/V receiver (see also "Receivers").
	AV716	DP	D		3F, 2B, SW	5-30	1	V	80 x 2, 55 x 1, 20 x 2	0.08	100		No	1	Yes	749.00	As above.
	910	DP	D		3F, 2B	15-30	3	V		0.03			No	0	No	599.00	Sibilance filter.
	917	DP	D		3F, 2B, SW	15-30	3	V		0.03			No	2	Yes	699.00	As above; A/V preamp (see also "Preamps").
	117	DP	D		3F, 2B, SW	15-30	3	V		0.03			No	2	Yes	599.00	As above; bass EQ.
NAKAMICHI	PAS3100	DP/O	D	O	3F, 2B, SW	15-30	4		70 x 2, 100 x 1	0.03	116					1000.00	
N.E.W.	DCTP-55																Battery powered; includes DCIB charger and isolation base; upgradable.
	HT-3														Yes		Digital inputs; video switching.
NIKKO AUDIO	NHT1000(RI)	O			2F, 2B, SW		3		5 x 4, 20 x 1		50	50	Yes		No	379.99	Active Logic; four sets of audio inputs; integrated TV/VCR stand.
	NHT2000(RI)	O			2F, 2B, SW		3		5 x 4, 20 x 1		50	50	Yes		No	479.99	As above.
	NHT3000(RI)	DP	D		3F, 2B, SW	20	3		7 x 5, 40 x 1	0.18	74		Yes		No	599.99	Four sets of audio inputs; integrated TV/VCR stand.
NuREALITY	Vivid 3D Theater(RI)	O	No		2F								Yes			249.95	Incorporates Sound Retrieval System technology.
ONKYO	ES600PRO (RI)	DP/O	D		2B	20	2			0.9	79		No		No	425.00	
PARAMOUNT PICTURES	DPL-2(RI)	DP	D		3F, 2B, SW	15-30	0			0.25	80	65	Yes	0	No	299.95	
	DPL-3(RI)	DP	D		3F, 2B, SW	15-30	0		†	0.25	80	65	Yes	0	No	299.95	†Center, 25 watts; rear, 12.5 watts x 2.
PARASOUND	P/SP-1000 (RI)	DP	D		3F, 2B, SW	15-30	4			0.005	105	60	No	2	3	850.00	S-video inputs and outputs; auto and manual bypass.
	P/SP-1500 (RI)	DP/THX	D		3F, 2B, SW	15-30	5			0.005	105	60	No	2	3	1495.00	
PERREAUX	AVP-6(RI)	AC-3/DP	D		2F, 2B, 2C, 2SW	10-30							Yes	2	Yes	4995.00	A/V preamp (see also "Preamps"); S-video and composite-video inputs and outputs.
	EAV-5(RI)	DP	D		3F, 2B, SW								Yes		Yes	1495.00	A/V preamp (see also "Preamps").
PROCEED	PAV(RI)	DP/THX	D	F/P/O	3F, 2B, SW	15-30	0			0.03	80		Yes	4	4	4195.00	Multi-zone A/V preamp (see also "Preamps"); on-screen programming.
PROTON	SD-1000(RI)	O		F/P	3F, 3B, SW			V		0.008	100	58	No	1	No	600.00	Enhanced logic; four- to seven-channel surround.
ROTEL	RSP-960AX	DP	D		3F, 2S, SW	20 or 30	3	V		0.025	125	35	Yes	1	2	599.90	Adjustable subwoofer crossover frequency and level.
SOUNDSTREAM TECHNOLOGIES	C.2THX(RI)	DP/THX/ DM/O	D/R	F/C/P/O	3F, 2B, 2S, 4SW	15-30	9	V/S		0.05	95	40	Yes	1	6	2995.00	A/V preamp (see also "Preamps"); two S-video inputs.
	CT.3(RI)	DP/THX	D	F/P	3F, 2B, SW	15-30	2			0.05	95	40	Yes	1	4	2499.00	A/V preamp (see also "Preamps"); includes AM/FM tuner; AC-3 interface; on-screen display and setup; S-video and composite-video inputs and outputs.
	C.3(RI)	DP/THX	D	F/P	3F, 2B, SW	15-30	2			0.05	95	40	Yes	1	4	1999.00	A/V preamp (see also "Preamps"); AC-3 interface; on-screen display and setup; S-video and composite-video inputs and outputs.
TECHNICS	SH-GE90	O					6			0.08	86					369.95	Digital sound processor with parametric EQ; six additional "sound" presets; two mike inputs; karaoke/voice mute; spectrum analyzer.
3M BLACK WATCH	STV Digital Six(RI)	D/O	D/R	F/C/P/O									Yes	1	No	599.95	Includes satellite speakers and subwoofer.
YAMAHA	DSP-A2070 (RI)	DP/O	D/R	F/O	5F, 2B, 2SW	1-49	24	V	80 x 3, 25 x 4	0.015	96	60	Yes	1	Yes	1999.00	Digital sound-field processing.
	DDP-1	AC-3	D		3F, 2B, SW	0-15							No	0	No	599.00	Module for model above or other AC-3-ready components.
	DSP-A780(RI)	DP/O	D/R	F/O	3F, 2B, SW	1-49	16	V	65 x 3, 25 x 2	0.015	96	60	Yes	†	3	899.00	Digital sound-field processing. †Selectable record out.
	DSP-E580(RI)	DP/O	D/R	O	3F, 2B, SW	1-49	16	V	25 x 3	0.03	98	65	Yes	1	1	699.00	As above.

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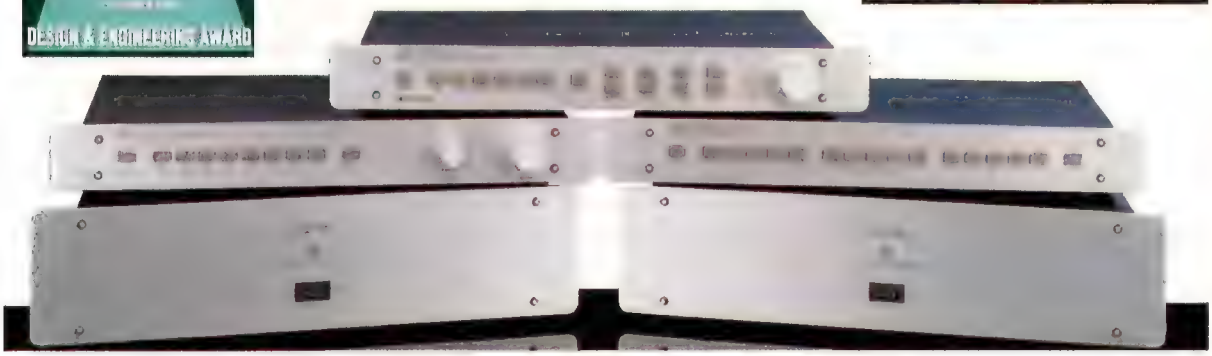

"The system, which costs $3900 with dual subwoofers, may be our favorite home theater speakers ever."~BRETT BUTTERWORTH
VIDEO magazine, January 1995

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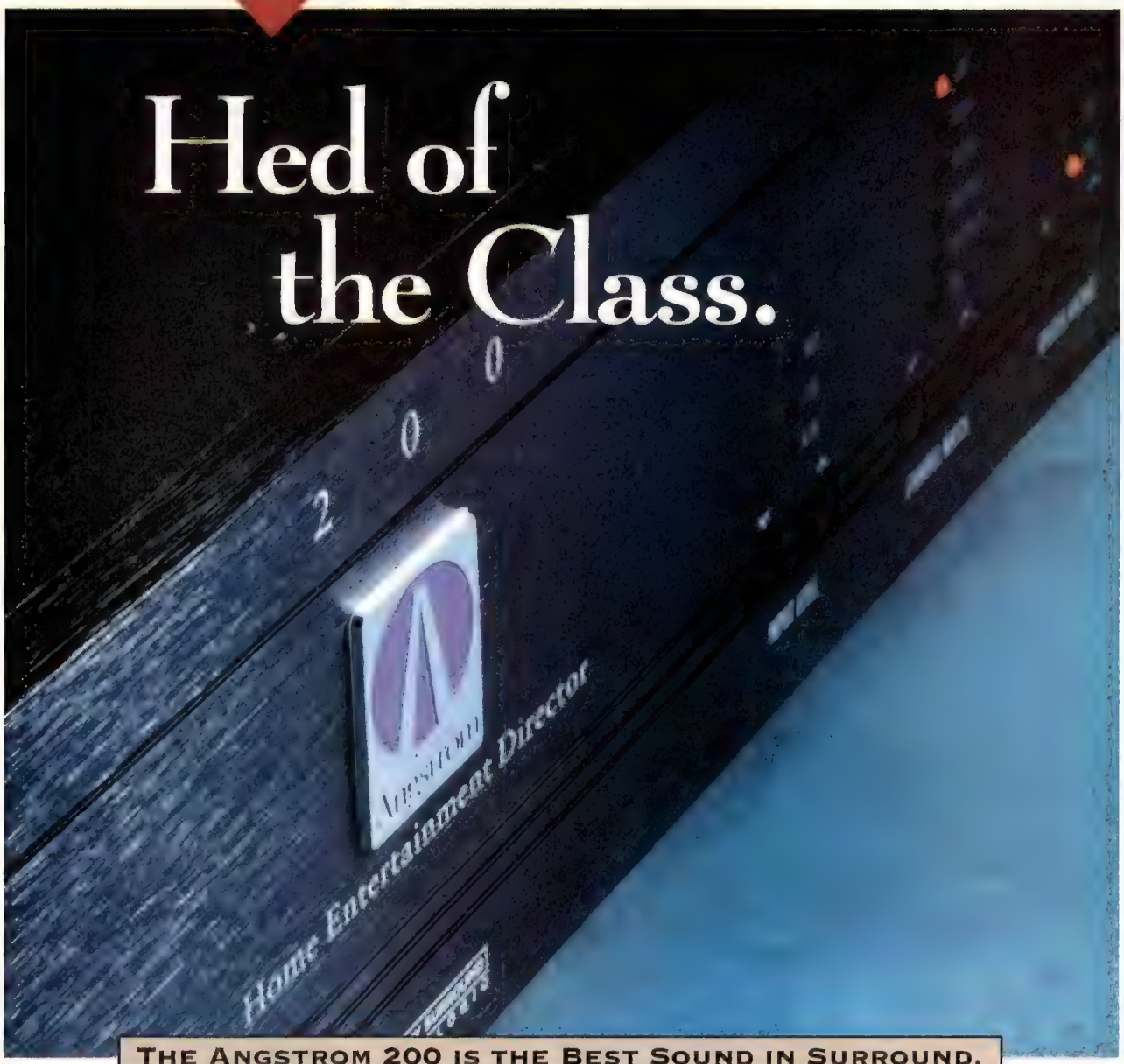
CIRCLE NO. 44 ON READER SERVICE CARD

SIGNAL PROCESSORS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type of Processing	Function: Closed Loop=C, Open Loop=O, Transient=T	Application: Tape Recording=R, Phono=P, FM=F, Universal=U	Simultaneous Encode/Decode?	Degree of Noise Reduction, dB @ Hz	Record=R, Play=P, Both=RP	THD, %	Frequency Response, Hz to kHz, ±dB	Price, $	Notes
AUDIOCONTROL	Phase Coupled Activator Series III	Proprietary Digital Bass Restoration	O	U	No		RP	0.005	25-20 ±0.5	299.00	Speaker and line-level inputs (see also "Crossovers"); bass time correction.
BROOKLINE TECHNOLOGIES	VS201 Volume Stabilizer	Compressor/ Limiter	O	U			RP	0.15	20-20 ±3	119.50	Increases low-level signals; 2:1 and 10:1 compression; includes external power supply.
	VS301 Volume Stabilizer	Compressor/ Limiter	O	U			RP	0.1	20-20 +0,-3	149.50	Increases low-level signals; threshold adjustable from -50 to +10 dBm; includes external power supply; with headphone jack and variable-level outputs, VS311, $179.50.
	VS401E(RI)	Compressor/ Limiter/Expander/ Noise Gate		U			RP	0.02	10-40 ±3	729.95	All parameters digitally set; includes rack-mounting "ears"; four-input A/V switcher.
DB SYSTEMS	DB-7	Polarity Inverter/ Subsonic Filter	O	U			RP	0.003	20-20 +0,-0.2	205.00	Requires DB-2A power supply, $125.00.
DGX AUDIO	DDA-1	Phase Correcting Deconvolution	O	R/F	No		P	0.01	20-20 ±0.1	1995.00	Processor/amp with D/A conversion for loudspeaker correction (see also "Amps"); includes two DDL-1 speakers.
	DDP-1	Phase Correcting Deconvolution	O	R/F	Yes		P	0.01	20-20 ±0.1	995.00	As above but processor/preamp without speakers (see also "Preamps").
DIGITAL DOMAIN	VSP/S	†		U			RP	0.001	0-22.5 ±0.05	1495.00	†Sampling-rate converter and jitter-reduction device. Six digital inputs and outputs; upgradable to model below.
	VSP/P	†		U			RP	0.001	0-22.5 ±0.05	1995.00	As above but nine digital outputs; external processor loop; selectable status-bit conversion.
ESOTERIC SOUND	Surface Noise Reducer	De-Clicker/ Scratch Supressor	O/T	U	No	Varies	RP	0.02	20-20 ±0.2	450.00	For LPs.
KAB ELECTRO-ACOUSTICS	Souvenir-STD	†	O	P		Varies	P	0.07	30-15	325.00	†For replay of 78s; eight selectable EQs; two-speed Dynamic NR; scratch filter; right or left groove-wall select; mono with stereo bypass; MM phono only (see also "Preamps").
	Souvenir-INL	†	O/T	P		Varies	P	0.07	30-15	425.00	†As above plus impulse noise limiting.
LEGACY AUDIO	Steradian	Room Acoustics Compensator	C	U	No		P	0.01	10-100	1600.00	Balanced and unbalanced inputs and outputs.
MARCHAND	WM8-AA	Bass Corrector	O	U			P	0.01	0-20	399.00	Kit, $249.00.
PACKBURN	323A	Transient, Dynamic NR	O/T	U	No	Varies	RP	0.05	Sel.	2650.00	For 78-rpm records.
PHILIPS KEY MODULES	IS 5021	Digital†	O/T	U			RP	††		1560.00	†Scratch supressor, de-clicker, sampling-rate converter, compander, spatial expander, low-pass treble filtering, noise-shaper, ±12% pitch shifter, jitter reducer, and A/D and D/A converter (see also "D/A Converters"). ††Analog in and out, -88 dB; digital in and analog out, -95 dB. Bass, treble, balance, and volume controls.
SESCOM	PO-34	ALC	C	U				0.2	30-15 ±1	120.00	Requires PO-1, PO-2, or PO-66 power supply.
SIGTECH	TF 1100(RO)	Time-Field Acoustic Correction		U			P	0.0014	20-20 ±0.5	6500.00	Room measurement and calibration by dealer; analog and digital inputs and outputs; optional 20-bit converters.
SYMETRIX	421	AGC-Leveler/ Limiter	O	U				0.05	20-50	549.00	Balanced and unbalanced inputs and outputs.
	422	Stereo AGC-Leveler	O	U				0.05	20-20 ±1	595.00	As above.
	425	Compressor/ Limiter/Expander	O	U				0.02	10-60 +0,-3	579.00	As above; stereo or dual mono operation.
	488	Eight-Channel Compressor	O	U				0.05	20-20 ±1	579.00	Balanced inputs, unbalanced outputs.
	501	Compressor/ Limiter	O	U				0.025	20-20 +0,-1	349.00	Balanced and unbalanced inputs and outputs; separate limiter.
	SX208	Compressor	O	U				0.03	20-20 +0,-1	299.00	Balanced and unbalanced inputs and outputs.
	402	Digital Delay		U				0.015	12-20 ±1.5	695.00	As above; one input, two outputs; maximum delay time, 885 mS.
	564E	Expander/ Noise Gate	O	U				0.03	20-20 +0,-1	989.00	Balanced and unbalanced inputs and outputs; four channels; sidechain filters.
	602	†		U				0.01	12-20 ±1.5	1995.00	†Digital dynamics processor, parametric EQ, and delay. MIDI-controlled; analog and digital inputs and outputs.
	601	Digital Voice Processor		U				0.01	12-20 ±1.5	1995.00	Digital parametric EQ, expander, de-esser, and delay; mike preamp; MIDI-controlled; balanced analog inputs and outputs; digital inputs and outputs.
	528E	Voice Processor		U				0.05	20-20 +0,-0.5	699.00	Mike preamp; de-esser; compressor; expander; parametric EQ.
TADDEO	Digital Antidote	Time-Domain Filter		†			P	0.05	1-15	169.95	†Reduces phase distortion in CD playback. Passive.
VISTA	DNR-2	Transient, Dynamic NR	O/T	U	No	Varies	RP	0.05	10-35 ±0.5	139.00	



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CIRCLE NO. 13 ON READER SERVICE CARD

MANUFACTURER	Model	Type: Active=A, Passive=P, Combined Active & Passive=C	Mono=M, Stereo=S, Stereo with Mono Subwoofer Output=X, Other=O	Subwoofer Outputs: Stereo=S, Mono=M, Inverted for Mono Bridging=B	Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Selection?	Frequency Setting: Fixed=F, Switchable=S, Variable=V, Plug-in Modules=P	Level Controls: High-Pass=H, Mid-range=M, Low-Pass=L (Or Total Number of Controls)	S/N Ratio, dB	Distortion, %	Input Impedance, Ohms	Output Impedance, Ohms	Price, $	Notes
ACCUPHASE	F-25	A	M/S/X	M	2	70-800 or 1k-12.5k	Opt.	P	H/L	100	0.003	†	50	7995.00	†Unbalanced, 20 kilohms; balanced, 40 kilohms. Upgradable to 4-way with optional boards ($375.00 each).
ACE AUDIO	6500-DSB	A	M/S/X	S/M	2	30-200	Yes	P	H or L	90	0.002	100k	100	205.00	Optional subsonic filter, $25.00.
	6000	A	S		2	200-15k	Yes	P	H or L	90	0.002	100k	100	205.00	As above.
	6000-6	C	S	S/M	2	30-18k	Yes	P	H or L	90	0.002	100k	100	215.00	As above; transient-perfect filter.
AMERICAN POWER AND LIGHT	Vacuum Tube	A	S	S/M/B	3	40-200, 800-2k	Yes	S	H/M/L	95	0.001	55k	100	1200.00	Tube.
	Complementary Solid State	A	S	S	2	40-100	No	S	L	95	0.001	55k	100	800.00	First-order.
ANALOG RESEARCH	Custom	A	S	S	2	Custom	Yes	F	L	90	0.01	50k	150	800.00	Optional outboard power supply.
AUDIO CENTRON	X-32	A	S	S/M	†	50-1k, 500-10k	Yes	V	H/M/L	95	0.03	20k	600	200.00	†Usable as stereo 2-way or mono 3-way.
AUDIOCONTROL	Rialto	A	O	S	2	50-4.5k	No	P	H/L	113	0.008	100k	150	579.00	Seven channels with stereo subwoofer out; Linkwitz-Riley alignment; 24-dB/octave slope (see also "Equalizers").
	Richter Scale Series III	A	S/X	S/M/B	2	50-4.5k	No	P	L	120	0.005	100k	150	349.00	Linkwitz-Riley alignment; ½-octave bass EQ and analyzer (see also "Equalizers").
	Phase Coupled Activator Series III	A	S	S	2	50-4.5k	No	P	L	118	0.005	100k	150	299.00	Linkwitz-Riley alignment; 24-dB/octave slope; proprietary bass-restoration circuits; bass time alignment; subsonic filter; speaker and line-level inputs (see also "Signal Processors").
AUDIO RESEARCH	EC22	A	S		2	Custom	Yes	P	L	120	0.01	50k	250	2995.00	Frequency and slope (6, 12, or 18 dB/octave) selected by changing circuit cards; bypass outputs; muting switch.
BAG END	ELF-1	A	S	S	2	50-205	Yes	S	H/L	110	0.005	25k	50	2460.00	ELF Dual Integrator (rising low-frequency response).
	ELF-M	A	X	M	2	60-200	Yes	P	L	85	0.005	25k	100	898.00	As above.
	ELF-M2	A	X	M	2	60-200	Yes	P	L	85	0.005	25k	100	1098.00	As above.
BRYSTON	10B Sub	A	S	S/M	12	40/50/60/70/80/90/100/200/250/300/400/500	Yes	S	H	90	0.005	20k	100	1395.00	Balanced version available.
	10B Standard	A	S	S/M	12	70/100/140/200/300/450/700/1k/1.4k/2k/3k/4.5k	Yes	S	H	90	0.005	20k	100	1395.00	As above.
	10B LR	A	S	S				P	H	90	0.005	20k	100	1295.00	As above; 24-dB/octave slope; Linkwitz-Riley alignment.
CALIBRATION STANDARD INSTRUMENTS	HLE-2	A	S/O	S/M/B	2	30-200	Yes	S/P	6	92	0.02	10k	600	2490.00	ELF system.
CURCIO AUDIO ENGINEERING	MP-D2XO	A	S	S	2	60-4k	Yes	V	H/L	73	0.008	100k	300	3000.00	Hybrid tube design; kit, $1350.00.
DANA AUDIO	XO-1	A	X	M	2	Custom	No	F	L	100	0.005	100k	1	300.00	Fourth-order Linkwitz-Riley alignment.
DB SYSTEMS	DB-3-18	A	S/X	S/M/B	2, 3	Optional	Yes	F	H/M/L	100	0.0008	90k	1.4k	From 450.00	18-dB/octave slope; 6 or 12 dB available.
	DB-3-24	A	S/X	S/M/B	2	Optional	Yes	F	H/L	100	0.0008	90k	1.4k	615.00	Linkwitz-Riley alignment.
	DB-3-36	A	S/X	S/M/B	2	Optional	Yes	F	H/L	100	0.0008	90k	1.4k	690.00	36-dB/octave slope.
ENERGY	EAC	A	S	S		50-150	Yes	V	L						
ESSENCE	Jasper	P	M	M	†	Adjustable	Yes	P	†	120	0.001	Adj.	Adj.	From 1685.00 Pair	†2 to 6 bands per channel, with plug-in level control for each band. For Essence Reference 12 system (Amethyst 10A and Reference subwoofer).
FM ACOUSTICS	236-X100 MK II	A	S	S	2	50-2k	Yes	P	H/L	110	0.008	30k	1	16,500.	Balanced inputs; with balanced inputs and outputs, $19,980.
	236-X1000 MK II	A	S	S	2	500-20k	Yes	P	H/L	110	0.008	30k	1	16,500.	As above.
	236/4-3 MK II	A	M	M	3	50-20k	Yes	P	H/M/L	110	0.009	40k	5	14,800.	Balanced inputs and outputs.
	236/4-4 MK II	A	M	M	4	50-20k	Yes	P	4	110	0.009	40k	5	17,800.	As above.
GOLD SOUND	GS224	A	S	S	2	40-4.2k	No	V	6	108	0.01	20k	300	424.00	24-dB/octave slope; Linkwitz-Riley alignment.
	GS224EQ	A	X	M	2	40-4.2k	No	V	6	108	0.01	20k	300	499.00	As above; bass EQ and subsonic filter.
	GS224SEQ	A	S	S	2	40-4.2k	No	V	6	108	0.01	20k	300	549.00	As above.
	GS424	A	S/O	S	†	40-9k	No	V	12	108	0.01	20k	300	524.00	†Usable as stereo 3-way or four-channel 2-way. 24-dB/octave slope.
	GS424EQ	A	X/O	M	†	40-9k	No	V	12	108	0.01	20k	300	609.00	As above; bass EQ and subsonic filter.
	GS424SEQ	A	S/O	S	†	40-9k	No	V	12	108	0.01	20k	300	659.00	As above.
	GS300SWX	A	X	M	1	40-180	No	V	L	95	0.1		Var.	449.00	Includes 300-watt mono amp; line- and speaker-level inputs.
HARRISON LABORATORIES	SEMOD	A	S	S	†	Selectable	Yes	S	30	90		20k	1k	459.00	†Usable as 2-, 3-, or 4-way. Third-octave EQ; pink-noise generator.
	PFMOD 2W-1	P	S	S		Selectable	Yes	S		120		10k	10k	59.95	Independent left/right channel selection.

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ARANT	A-50	Vented	5¼			¾	Dome		70-20 ±3	89	10	3.5k	4/	10 x 7 x 5	Oil. Wal.	Blk. Knit	10	225.00 Pair
	A-60	Vented	6½			1	Dome		49-20 ±3	90	10	3.3k	8/	17 x 10 x 8	Oil. Wal.	Blk. Knit	15	300.00 Pair
	A-80	Vented	8			1	Dome		38-22 ±3	91	10	2.7k	8/	19 x 11 x 10	Oil. Wal.	Blk. Knit	19	475.00 Pair
	A-140	Pas. Rad.	6½			1	Dome		40-20 ±3	90	10	2.5k	8/	19 x 11 x 11	Oil. Wal.	Blk. Knit	25	550.00 Pair
	A-200	Vented	10	4	Cone	1	Dome		25-22	92	10	800,2.7k	8/	26 x 16 x 12	Oil. Wal.	Blk. Knit	50	825.00 Pair
A.R.E.S.	L1 Tech	Bass Ref.												14 x 9 x 10	Blk. Ash	Blk. Knit		500.00 Pair
	L4 Tech	Bass Ref.												30 x 8 x 10	Blk. Ash	Blk. Knit		640.00 Pair
	L5 Tech	Bass Ref.												33 x 8 x 10	Blk. Ash	Blk. Knit		875.00 Pair
	L10 Tech	Bass Ref.												34 x 11 x 12	Blk. Ash	Blk. Knit		1050.00 Pair
	Little Wonder	Bass Ref.												10 x 5 x 9	Blk. Ash	Blk. Knit		675.00 Pair
	Bookend II	Bass Ref.												8 x 13 x 10	Blk. Ash	Blk. Knit		700.00 Pair
	Column	Bass Ref.												37 x 8 x 12	Blk. Ash	Blk. Knit		1150.00 Pair
	L20	Bass Ref.																1700.00 Pair
	SL60 J.E.T.	Bass Ref.											4/	14 x 10 x 12	Opt.	Blk. Knit		2250.00 Pair
	J.E.T. Monitor	Bass Ref.	(2)8	4	Cone		Ribbon								Blk. Ash	Blk. Knit		3250.00 Pair
ASB	AB 100 mkII	Bass Ref.	6½			1	Dome		48-20 ±3	89	30	2.5k	8/6	8 x 11 x 20	Oil. Wal.	Blk. Knit	20	799.00 Pair
	AB 900	Bass Ref.	8	4½	Cone	1	Dome		35-20 ±3	86	40	300,2.5k	8/6	10 x 12 x 34	Oil. Wal.	Blk. Knit	50	1495.00 Pair
	SR-I mkII	Trans. Line	5¼			1	Dome		40-20 ±3	88	35	4k	8/6	8 x 11 x 36	Oil. Wal.	Blk. Knit	60	1995.00 Pair
	SR-III mkII	Trans. Line	8	5¼	Cone	1	Dome		32-25 ±3	88	40	100,4k	8/6	11 x 14 x 46	Oil. Wal.	Blk. Knit	70	4495.00 Pair
	SR-IV mkII	Trans. Line	(2)8	5¼	Cone	1	Dome		22-25 ±3	88	40	100,4k	8/6	11 x 17 x 60	Oil. Wal.	Blk. Knit	85	6995.00 Pair
	SR-VII	Trans. Line	(2)6½			1	Dome		35-20 ±5	87	35	2.5k	8/6	9 x 44 x 13	Wal.	Blk. Knit	70	3500.00 Pair
ATLANTIC TECHNOLOGY	151 LR	Home Th.; Sat.	4			½	Dome		80-20 ±3	89	10	4k	8/6	5 x 7 x 5	Opt.	Blk. Mtl.	2	119.00 Pair
	221 LR	Home Th.; Sat.	4			½	Dome		80-20 ±3	90	10	4k		10 x 6 x 7	Opt.	Blk. Knit		219.00 Pair
	251 LR	Sat.	(2)4			¾	Dome		50-20 ±3	90	10	4k	8/6	6 x 13 x 8	Blk. Vnl.	Blk. Cloth	9	299.00 Pair
	351 LR	THX; Sat.	(2)5¾	(2)3	Cones	1	Dome		80-20 ±3	90	20			23 x 11 x 17	Opt.	Blk. Knit		799.00 Pair
	152 PBM	Powered Sub.	8					W,T	35-125 ±3		70 Inc.	80,120	10k/ 1.5k	15 x 11 x 13	Blk.	Blk. Plast.	25	399.00 Each
	222 PBM	Powered Sub.	10					W	35-125 ±3		125 Inc.	60,125		20 x 15 x 14	Blk.	Blk. Knit		499.00 Each
	252 PBM	Powered Sub.	12					W,T	30-120 ±3		Inc.	80,120	10k/ 1.5k	20 x 15 x 14	Blk. Vnl.	Blk. Cloth	47	569.00 Each
	352 PBM	THX; Powered Sub.	12					W	30-125 ±3		200 Inc.	60,80,125		20 x 19 x 16	Blk.	Blk. Knit		749.50 Each
	153 C	Home Th.; Ctr. Ch.	(2)3½			½	Dome		80-20 ±3	89	10	4k	8/6	10 x 5 x 6	Blk.	Blk. Mtl.	4	99.00 Each
	223 C	Home Th.; Ctr. Ch.	(2)3½			½	Dome	T	80-20 ±3	90	10	4k		13 x 6 x 4	Blk.	Blk. Knit		199.00 Each
	253 C	Home Th.; Ctr. Ch.	(2)4			¾	Dome	M,T	80-20 ±3	90	10	4k	8/6	15 x 6 x 7	Blk. Vnl.	Blk. Cloth	10	279.00 Each
	353 C	THX; Ctr. Ch.	(2)5¾	(2)3	Cones	1	Dome		80-20 ±3	90	20			26 x 8 x 10	Blk.	Blk. Knit		499.00 Each
	154 SR	Home Th.; Surround		(2)3½	Cones				120-12 ±3	89	10	4k	8/6	5 x 7 x 5	Opt.	Blk. Mtl.	4	129.00 Pair
	224 SR	Home Th.; Surround		(2)3½	Cones				80-12 ±3	90	10	4k		10 x 7 x 6	Opt.	Blk. Knit		229.00 Pair
	254 SR	Home Th.; Surround	4	(2)3½	Cones				50-12.5 ±3	90	10	4k	8/6	9 x 10 x 3	Blk. Vnl.	Blk. Cloth	9	299.00 Pair
	354 SR	THX; Surround	(2)4			(2)¾	Domes		80-12 ±3	90	20			23 x 8 x 7	Opt.	Blk. Knit		449.00 Pair
ATMASPHERE MUSIC SYSTEMS	Triodulus Subwoofer	Trans. Line Sub.	12						20-2 ±3	101	2	800	16/10	16 x 18 x 72	Opt.	Opt.	142	2100.00 Pair
ATOMIC	1294	Sub.	12						30-120	88	30		4/3	14 x 14 x 30			50	800.00 Each
	1050-BP1	4th Order Bandpass Sub.	10						50-100	95	50	100	8/3	20 x 12 x 10	Blk. Lacq.		40	250.00 Each
	0850-BP-1	4th Order Bandpass Sub.	8						50-100	95	50	100	8/3	20 x 10 x 10	Blk. Lacq.		35	230.00 Each
	0616	Coaxial; Inf. Baf.	6	2					40-19 ±4	90	60	2k	4/	6 x 6 x 3		Blk. Mtl.	6	144.00 Pair
AUDIENCE	Au24	Home Th.; Vented	4			1	Dome			85		4k	8/4	8 x 5 x 5	Blk. Alum.	Blk. Knit	7	499.00 Pair
	Authority	Vented Sub.	12							85		100/120	8/4	11 x 16 x 18	Blk. Wood	Blk. Knit	33	499.00 Each
AUDIO ADVANCEMENTS	Maxeena	Delay Line; Vented	6½			1	Dome		55-20 ±2	90	5	2k	8/6	17 x 8 x 11	Opt.	Blk. Knit	45	1800.00 Pair
	Maxeen	Delay Line; Vented	8			1	Dome		33-20 ±2	91	5	1.7k	8/7	40 x 11 x 15	Opt.	Blk. Knit	77	2600.00 Pair
AUDIO ALCHEMY	AMS-1	Coaxial; Ported	6½			¾	Dome		48-22 ±5	91	25	3.5k	6/4	22 x 8 x 7	Blk. Vnl.	Blk. Knit	10	125.00 Each
AUDIO ARTISTRY	Vivaldi	Dipole	(2)12	(2)8	Cones	(2)1	Domes		40-25 ±2.5	88	50	100,2k	8/4	50 x 14 x 12	Blk. Knit Wrap		85	4495.00 Pair
	Mozart	Ported	(2)6½			1	Dome		48-25 ±2.5	88		1.8k	6/4		Oak	Blk. Knit	75	2795.00 Pair
	Mozart Signature	Ported	(2)6½			1	Dome		48-25 ±2.5	88		1.8k	6/4		Rswd.	Blk. Knit	75	3495.00 Pair
	Dvorak	Dipole	(2)8			1	Dome		45-25 ±2.5	88		1.8k	8/4		Blk. Knit Wrap		40	3995.00 Pair
	Dvorak Subwoofer	Dipole Sub.	(2)12						20-100 ±2			100	8/5		Blk. Knit Wrap		30	1995.00 Pair
AUDIO BY DESIGN	1	Home Th.; Inf. Baf. Sat.	6½			1¼	Dome		60-25 ±3	89	30	4.5k	6/3	15 x 9 x 8	Blk. Lacq.	None	17	799.00 Pair
	2 Pro	Home Th.; Inf. Baf. Sat.	7½,8			1¼	Dome		49-25 ±3	91	15	500,2k	6/3	16 x 10 x 11	Blk. Lacq.	None	24	999.00 Pair
	2 FP	Home Th.; Inf. Baf. Sat.	7½			1¼	Dome		49-25 ±3	91	15	500,2k	6/3	18 x 10 x 10	Opt.	None	24	1199.00 Pair
	2 RP	Home Th.; Pas. Rad. Sat.	7½			1¼	Dome		49-25 ±3	91	15	500,2k	6/3	18 x 10 x 10	Opt.	None	24	1299.00 Pair
	3	Home Th.; Inf. Baf.	(2)6½			1¼	Dome		49-25	95	15	3k	4/3	24 x 11 x 11	Blk. Lacq.	None	38	1599.00 Pair
	112 H	Home Th.; Inf. Baf.	13	8	Cone	(2)1¼	Domes		43-25 ±3	97	30	400,5k	6/3	20 x 25 x 16	Blk. Lacq.	None	75	3100.00 Pair
	112 V	Home Th.; Inf. Baf.	13	8	Cone	(2)1¼	Domes		43-25 ±3	97	30	400,5k	6/3	37 x 16 x 16	Blk. Lacq.	None	75	3100.00 Pair
	112 SM	Home Th.; Inf. Baf.	13	8	Cone	(2)1¼	Domes		43-25 ±3	97	30	400,5k	6/3	20 x 25 x 18	Blk. Lacq.	None	80	3100.00 Pair
	212 H	Home Th.; Inf. Baf.	(2)13	(2)8	Cones	(4)1¼	Domes		43-25 ±3	103	60	400,5k	4/3	36 x 25 x 19	Blk. Lacq.	None	170	4999.00 Pair

(Continued)

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
AUDIO BY DESIGN (Continued)	212 V	Home Th.; Inf. Baf.	(2)13	(2)8	Cones	(4)1¼	Domes		43-25 ±3	103	60	400,5k	4/3	62 x 16 x 19	Blk. Lacq.	None	170	4999.00 Pair
	412 H	Home Th.; Inf. Baf.	(4)13	(4)8	Cones	(8)1¼	Domes		43-25 ±3	103	85	400,5k	8/4	69 x 25 x 20	Blk. Lacq.	None	350	8999.00 Pair
	48 K	Home Th.; Inf. Baf.	(4)8			(4)1¼	Domes		45-25 ±3	96	30	3.5k	12/8	60 x 12 x 15	Blk. Lacq.	None	80	4500.00 Pair
	152 A	Sub.	(2)15						25-400	105	30		4/3	38 x 24 x 26	Blk. Lacq.	None	135	4200.00 Pair
	152 J	Sub.	(2)15						25-400	103	30		4/3	38 x 24 x 23	Blk. Lacq.	None	135	4200.00 Pair
	10 S	Sub.	10						28-120	91	30	120	4/3	26 x 12 x 12	Blk. Lacq.	None	60	1200.00 Pair
AUDIO CENTRON	CE12H	Tuned Bass Ref.	12				Dome		60-18	97	50	5k	8/	20 x 18 x 12	Blk. Ozite	Mtl.	20	550.00 Pair
	CE126	Tuned Bass Ref.	12	6	Cone	2½	Dome		60-18	97	75	1.6k,5k	8/	26 x 18 x 12	Blk. Ozite	Mtl.	40	750.00 Pair
	CE156	Tuned Bass Ref.	15	6	Cone	2½	Dome		55-18	98	75	1.6k,5k	8/	29 x 19 x 15	Blk. Ozite	Mtl.		900.00 Pair
	CE15H	Tuned Bass Ref.	15	10x8	Horn				55-20	98	75	2k	8/	29 x 19 x 15	Blk. Ozite	Mtl.		1150.00 Pair
	CE1510	Tuned Bass Ref.	15	10	Cone	5x6	Horn		50-20	101	75	800,5k	8/	29 x 25 x 16	Blk. Ozite	Steel	85	1300.00 Pair
	CE1510EV	Tuned Bass Ref.	15	10	Cone	5x6	Horn		50-20	101	75	800,5k			Blk. Ozite	Steel	85	1700.00 Pair
	CE50	Tuned Bass Ref.	(2)15	(2)10	Cones	(2)5x6	Horns		50-20	101	100	500,2k,5k	8/	39 x 39 x 19	Blk. Ozite	Steel	160	2400.00 Pair
	CE34	Vented Bass Ref.	(2)12	8	Cone	2	Horn		50-18 ±3	96	250	250,4k	8/6	40 x 18 x 20	Blk. Ozite	Blk. Mtl.	90	2000.00 Pair
	CE18	Tuned Bass Ref. Sub.	18						30-300	97	75		4/	32 x 25 x 23	Blk. Ozite	Steel	93	1050.00 Pair
	ACE-2T	Tuned Bass Ref.	(2)15			22x 9½	Horn	M	30-15	103	100	1.8k	8/	49 x 25 x 17	Blk. Ozite		115	1600.00 Pair
	ACE-1T	Tuned Bass Ref.	15			22x 9½	Horn	M	40-15	101	75	1.8k	8/	32 x 25 x 17	Blk. Ozite		95	1300.00 Pair
	ACE-1	Tuned Bass Ref.	15			22x 9½	Horn		40-15	101	75	1.6k	8/	32 x 25 x 17	Blk. Ozite	Steel	90	1200.00 Pair
AUDIO CLASSICS	Classic Column XII		(2)10	(2)5	Cones	1	Dome		32-20 ±3	89	30	100,2k	8/6	12 Dia. x 72	Opt.	Opt.		4995.00 Pair
	Classic Column XVIII		(2)12	(2)5	Cones	1	Dome		32-20 ±3	89	30	100,2k	8/6	18 Dia. x 84	Opt.	Opt.		5995.00 Pair
AUDIODYNE	Omni-Flex	Home Th.; Omni.	13			2	Dome	No	29-20 ±3	91	25	1k	16/6	22 Dia. x 47	Lacq. Oak	None	90	9500.00 Pair
AUDIOFILE HOME THEATER	Pulse System 1	Ctr. & Rear Ch.	(3)4¾						40-20	89	5		8/8	Three Pieces	Blk.	Blk. Knit	16 Sys.	149.99 Sys.
	Pulse System 2	Ctr. Ch., Rear Ch. & Sub.	8, (3)4¾						20-20	89	5		8/8	Four Pieces	Blk.	Blk. Knit	32 Sys.	249.99 Sys.
	Pulse System 3	Main, Ctr. Ch., Rear Ch. & Sub.	8, (3)4¾	5	Cone	3	Cone		20-20	92	5		8/8	Six Pieces	Blk.	Blk. Knit	58 Sys.	399.99 Sys.
	Pulse System 3P	Main, Ctr. Ch, Rear Ch. & Powered Sub.	8, (3)4¾	5	Cone	3	Cone		20-20	92	5		8/8	Six Pieces	Blk.	Blk. Knit	63 Sys.	599.99 Sys.
	TV4.5	Ctr. Ch.	(2)4½			¾	Dome		100-8 ±5	89	5	5k	8/4	16 x 6 x 7	Blk. Ash	Blk. Knit	11	129.99 Each
	Sat 4.0	Rear Ch.	4			1	Dome		65-20 ±5	88	5	6k	8/4	6 x 10 x 6	Blk. Ash	Blk. Knit	7	149.99 Pair
	M6.5	Ported	6½			1	Dome		50-20 ±5	89	5	4.5k	8/4	9 x 15 x 8	Blk. Ash	Blk. Knit	12	199.99 Pair
	M12.0	Ported	12	3	Cone	1	Dome		50-20 +5	90	10	6k	8/4	14 x 30 x 11	Blk. Ash	Blk. Knit	32	149.99 Each
	Sub 6.5A2	Powered Sub.	(2)6½					W	40-200 ±5	89	Inc.	180	8/4	22 x 9 x 14	Blk. Ash		35	359.99 Each
	AF1200	Sat. & Sub.	12,4			1	Dome		40-20 ±5	89	10	150,5k	8/4	Three Pieces	Blk. Ash	Blk. Knit	42 Sys.	229.99 Sys.
	VRS 105	Ctr. Ch.	(2)5½			2½	Dome		55-20 ±5	92	5		8/8	19 x 7 x 6	Blk. Wood	Blk. Knit	12	199.99 Each
	VRS 205	Rear Ch.	5½			2½	Dome		60-20 ±5	90	5		8/8	7 x 11 x 9	Blk. Wood	Blk. Knit	9	249.99 Pair
	VRS 605	Ported	(2)6½			1	Dome		30-20 ±5	92	5		8/8	10 x 31 x 9	Blk. Wood	Blk. Knit	35	499.99 Pair
	VRS 1205 (with remote control)	Powered Sub.	12							88	5 Inc.		/8	15 x 17 x 16	Blk. Wood		35	499.00 Each
AUDIO NOTE	1-L	Inf. Baf.	8			¾	Dome	No	60-20 ±2	91								1295.00 Pair
	2-L	Ported	8			¾	Dome	No	60-20 ±2	93								1995.00 Pair
	3-SPX	Ported	8			¾	Dome	No	36-21	94								3995.00 Pair
	3-SE-S	Ported	8			¾	Dome	No		95	3							13,800. Pair
AUDIO-SOURCE	Project One	Indoor/Outdoor; Ported	4			⅝	Dome		60-20 ±3	89	5	2.5k	8/	9 x 7 x 7	Opt.	Opt., Resin	6	299.95 Pair
	LS One	Indoor/Outdoor; Ac. Sus	4			1	Dome		100-20 ±3	87	5	2.5k	8/	7 x 5 x 5	Opt.	Opt., Resin	5	169.95 Pair
	LS Point 7	Indoor/Outdoor; Ac. Sus	4			2,⅞	Dome, Piezo		110-20 ±3	87	5	2k,7k	8/	7 x 4 x 4	Opt.	Opt., Mtl.	3	99.95 Pair
	LS 10/A	Ac. Sus.	4			2½	Cone		100-20 ±3	88	5	2.5k	8/	9 x 5 x 6	Blk. Ash. Vnl.	Blk. Cloth	4	99.95 Pair
	VS-One	Ctr. Ch.	(2)4			1	Dome		70-20 ±3	93	5	5k	8/	5 x 13 x 5	Blk. Ash Vnl.	Blk. Cloth	7	119.95 Each
	VS-Two	Ctr. Ch.; Powered	(2)4			1	Dome		70-20 ±3		30 Inc.	5k	8/	5 x 13 x 5	Blk. Ash Vnl.	Blk. Mtl.	9	159.95 Each
	VS-Three	Ctr. Ch.	5¼			1			60-20 ±3	90	5	3.5k	8/	12 x 7 x 6	Blk. Ash Vnl.	Blk. Mtl.	8	139.95 Each
	VS-Four	Ctr. Ch.	(3)4			⅝	Dome		60-20 ±3	93	5	5k	8/	6 x 19 x 9	Blk. Ash Vnl.	Blk. Cloth	13	179.95 Each
	VS-1.1 System	Ctr. Ch. & 2 Srrnds. (see below)	4								5	2.5k	8/	Three Pieces	Blk. Ash Vnl.	Blk. Cloth	17 Sys.	199.95 Sys.
	VS-1.1 System	Ctr. Ch.				⅝	Dome		70-20	93				5 x 13 x 5				
	VS-1.1 System	Surround				2½	Cone		100-20	88				9 x 5 x 6				
	SW-Two	Powered, Ported Sub.	10					W	30-250		100 Inc.	40-180 (Var.)		15 x 11 x 14	Blk. Ash Vnl.	Blk. Cloth	36	399.95 Each
	SW-Four	Powered, Ported Sub.	12					W	20-250		150 Inc.	40-180 (Var.)		13 x 19 x 16	Blk. Ash Vnl.		39	499.95 Each
	SW-Five (with remote control)	Powered, Ported Sub.	12					W	20-250		150 Inc.	40-180 (Var.)		13 x 19 x 16	Blk. Ash Vnl.		39	579.95 Each
	IW-One	In-Wall	5¼			½	Dome		80-20	90	5	5k	8/	9 x 7 x 3	Wht.	Wht. Mtl.	4	129.95 Pair
	IW-Two	In-Wall	6½			1	Dome		70-20	90	5	3k	8/	12 x 9 x 3	Wht.	Wht. Mtl.	6	199.95 Pair
	IW-Three	In-Wall	8			1	Dome		50-20	92	5	2.5k	8/	15 x 11 x 3	Wht.	Wht. Mtl.	8	249.95 Pair
	IW-Four	In-Wall; Sub.	8						30-500	90	5	120	8/	15 x 11 x 3	Wht.	Wht. Mtl.	10	149.95 Each

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
AUDIO-VECTOR	1X	Damp. Ref.	6½			1	Dome		50-21 ±2	88	50	3k	8/8	36 x 7 x 11			47	1295.00 Pair
	2X	Damp. Ref.	6½	6½	Cone	1	Dome		45-21 ±2	89	50	160,2.9k	8/8	36 x 7 x 11			49	1595.00 Pair
	3X	Damp. Ref.	6½	6½	Cone	1	Dome		40-21 ±2	89	50	125,2.9k	8/8	41 x 9 x 14			62	2495.00 Pair
	5	Damp. Ref.	(2)8	6½	Cone	1	Dome		35-21 ±2	91	10	125,600, 2.9k	8/6	45 x 12 x 14			95	4395.00 Pair
	6	Damp. Ref.	10	8,5	Cones	1	Dome		30-20 ±2	93	10	125,600, 3.5k	8/5	47 x 15 x 16			120	6495.00 Pair
AUDIX	MM-5	Vented	5¼			1	Dome		50-18 ±3	88	25	3.2k	4/3	6 x 9 x 9	Matte Blk.	Blk.	8	249.00 Pair
	HRM-1a	Vented	6½			1	Dome		50-18 ±3	88	50	3k	8/3	10 x 16 x 7	Matte Blk.	Blk.	15	599.00 Pair
	HRM-3a	Vented	(2)6½			1	Dome		47-18 ±3	90	50	3k	4/3	12 x 19 x 10	Matte Blk.	Blk.	30	899.00 Pair
	M-4	Vented	7			1	Dome		40-20 ±2	90	50	2.3k	8/2	11 x 22 x 13	Opt.	Blk.	35	1499.00 Pair
	M-4T	Vented	7			1	Dome		40-20 ±2	90	50	2.3k	8/2	10 x 46 x 10	Opt.	Blk.	55	1799.00 Pair
	M-7	Vented	10	4½	Cone	1	Dome		35-20 ±2	89	50	2.5k	8/2	13 x 45 x 13	Opt.	Blk.	60	1999.00 Pair
	M-8	Vented	6½			1	Dome		40-20 ±2	87	50	2.2k	8/3	10 x 15 x 10	Opt.	Blk. Knit	30	1995.00 Pair
	M-10	Vented	(2)6½			1	Dome		38-20 ±2	89	50	2.2k	4/3	10 x 13 x 22	Opt.	Blk. Knit	55	2995.00 Pair
	M-12	Vented	(2)6½			1	Dome		38-20 ±2	89	50	2.2k	4/3	10 x 44 x 14	Opt.	Blk. Knit	90	3495.00 Pair
AVALON ACOUSTICS	Osiris	Sealed	(2)13	8,2	Cone, Dome	1, ¾x1¼	Dome, Piezo		20-30 ±1	88	200		5/4.5	Eight Pieces	Wood		1400 Sys.	71,175. Sys.
	Ascent	Sealed	11	2	Dome	1	Dome		28-24 ±3	87	50		6/5.5	Four Pieces	Wood	Blk. Knit	460 Sys.	16,500. Sys.
	Radian HC (High Current)	Sealed	(2)9	3½	Cone	1	Dome		20-24 ±3	88	50		4/3.6	48 x 12 x 19	Wood	Blk. Knit	170	12,500. Pair
	Radian	Sealed	(2)9	3½	Cone	1	Dome		20-24 ±3	88	50		4/3.6	48 x 12 x 19	Wood	Blk. Knit	170	10,500. Pair
	Eclipse	Sealed	9			1	Dome		35-24 ±3	86	30		6/5.5	39 x 11 x 15	Wood	Blk. Knit	95	7600.00 Pair
	Avatar	Sealed	8			1	Dome		35-24 ±3	85	30		6/5.5	34 x 10 x 13	Wood	Blk. Knit	65	4350.00 Pair
	Monitor	T.R.A.C.	7			1	Dome		48-24 ±3	87	15		6/5.5	18 x 9 x 11	Wood	Blk. Knit	31	2695.00 Pair
AVID DYNAMICS	AVS-5 Peanut	Vented	5¼			¾	Dome		65-20 ±3	90	8	8k	8/6		Opt., Vnl.	Opt., Knit		200.00 Pair
	AVS-7	Vented	7			¾	Dome		48-20 ±3	92	10	5.5k	8/6		Opt., Vnl.	Opt., Knit		250.00 Pair
	Sterling 60	Inf. Baf.	6½			¾	Dome		65-20 ±3	89		4.5k	8/6		Wal. Vnl.	Brn. Knit		250.00 Pair
	Sterling 80	Inf. Baf.	8			¾	Dome		54-20 ±3	90		3.5k	8/6		Wal. Vnl.	Brn. Knit		340.00 Pair
	Sterling 120	Inf. Baf.	10			1	Dome		38-22 ±3	92		2.5k	8/6		Wal. Vnl.	Brn. Knit		500.00 Pair
	AVS-9	Vented	9			1	Dome		44-22	92		2.5k	8/6		Opt., Vnl.	Opt., Knit		350.00 Pair
A.W.H.	AWH180A	Bipolar						No	20-20 ±3	96	10	None	8/4	60 x 13 x 3	Blk.	Blk. Knit	60	1099.95 Pair
	AWH90A	Bipolar						No	40-19 ±4	91	15	None		24 x 12 x 3	Blk.	Blk. Nylon	15	415.95 Pair
AXIOM	AX 1.2		5¼			¾	Dome		70-22 ±3	90	15	3.5k	8/6	12 x 6 x 7	Opt.	Blk.	5	149.00 Pair
	AX 1.2 Cen. Chan.	A/V; Ctr. Ch.	(2)5¼			¾	Dome		90-22 ±3	92	15	3.5k	8/6	6 x 18 x 7	Opt.	Blk.	8	99.00 Each
	AX 120 Subwoofer	Sub.	8						40-120 ±3	92	15	120	8/6	15 x 9 x 11	Opt.	Blk.	18	149.00 Each
	AX 1.5 Bookshelf		6½			¾	Dome		50-22 ±3	90	15	3.5k	8/6	14 x 7 x 9	Opt.	Blk.	9	199.00 Pair
	AX 1.5		6½			¾	Dome		47-22 ±3	90	15	3.5k	8/6	18 x 7 x 9	Opt.	Blk.	11	279.00 Pair
	AX 150 Subwoofer	Sub.	10						38-120 ±3	92	30	120	8/6	24 x 10 x 14	Opt.	Blk.	30	279.00 Each
	AX 2 Bookshelf		8			1	Dome		45-22 ±3	90	15	3k	6/4	19 x 9 x 11	Opt.	Blk.	16	399.00 Pair
	AX 2		8			1	Dome		43-22 ±3	90	15	3k	6/4	24 x 9 x 11	Opt.	Blk.	20	469.00 Pair
	AX 2 + 2		(2)8			1	Dome		43-22 ±3	92	15	3k	6/4	32 x 9 x 11	Opt.	Blk.	31	599.00 Pair
	AX 3		8,5			1	Dome		43-22 ±3	88	30	180,2.5k	4/4	32 x 9 x 11	Opt.	Blk.	30	849.00 Pair
	AX 1		5¼			1	Dome		70-22 ±3	88	30	2.5k	6/4	12 x 6 x 7	Opt.	Blk.	14	549.00 Pair
	AX 500 Subwoofer	Sub.	10						29-120 ±3	90	40	120	4/4	24 x 12 x 14	Opt.	Blk.	35	599.00 Each
	AX 5		10,5¼			1	Dome		29-22 ±3	88	40	180,2.5k	4/4	40 x 12 x 14	Opt.	Blk.	40	1499.00 Pair
BAG END	D10E-S	ELF Sub.	(2)10						8-90	90	30	100 Ext.	4/3	14 x 24 x 11	Blk./Wal.	Blk. Steel	50	582.00 Each
	S10E	ELF Sub.	10						8-90	84	30	100 Ext.	8/6	14 x 12 x 11	Opt.	Blk. Knit	30	From 388.00 Each
	S12E-I	ELF Sub.	12						8-90	90	30	100 Ext	8/6	14 x 18 x 15	Blk.	Blk. Steel	35	488.00 Each
	S18E-O	ELF Sub.	18						8-90	92	50	90 Ext.	8/6	22 x 22 x 18	Oak	Blk. Knit	80	888.00 Each
	MM-8	Coax.		8	Cone		Coax. Horn	T	70-20	93	30	2.8k	8/7	14 x 10 x 8	Blk./Wal.	None	30	1888.00 Pair
BANG & OLUFSEN	Beovox CX50	Pressure Chamber	4			1	Dome		80-20 +4,-8	89	20	2.5k	6/6	5 x 8 x 8	Opt.	Opt.	8	200.00 Each
	Beovox CX100	Pressure Chamber	(2)4			1	Dome		50-20 +4,-8	89	20	2.5k	6/6	5 x 13 x 8	Opt.	Opt.	11	300.00 Each
	Beovox RL6000	Bass Ref.	(2)5			1	Dome		42-20 +4,-8	87	20	3.5k	8/8	16 x 21 x 7	Blk.	Blk.	18	400.00 Each
	Beovox 4500	Bass Ref.	5			1	Dome		75-20 +4,-8	87	20	3.5k	8/8	8 x 15 x 3	Steel	Opt.	11	350.00 Each
	Beolab 4500	Powered Bass Ref.	5			1	Dome		75-22 +4,-8		Inc.	3.5k	8/8	8 x 21 x 3	Steel	Gray	20	1000.00 Each
	Beolab 6000	Biamped Bass Ref.	(2)3½			¾	Dome		70-22 +4,-8		Inc.	3k		8 x 44 x 9	Alum.	Blk.	24	1000.00 Each
	Beolab 8000	Biamped Bass Ref.	(2)4			¾	Dome		40-22 +4,-8		Inc.	4.2k		7 x 52 x 7	Alum.	Blk.	44	1500.00 Each
	Beolab Penta 3	Powered Bass Ref.	(4)5	(4)3	Cones	1	Dome		40-20		Inc.	700,5k		13 x 65 x 8	Steel	Blk.	53	2000.00 Each
B•I•C AMERICA	Venturi V52i	Vented	5¼			½	Dome		60-20 ±3	90	5	5k	8/8	11 x 7 x 7	Oak	Blk.	9	185.00 Pair
	Venturi V52si	Vented	5¼			½	Dome		60-20 ±3	90	5	5k	8/8	11 x 7 x 7	Blk.	Blk.	10	95.00 Each
	Venturi V52 clr	Vented	(2)5¼			½	Dome		55-20 ±3	90	5	5k	8/8	7 x 22 x 10	Blk.	Blk.	18	169.00 Each
	Venturi V62i	Vented	6			¾	Dome		50-20 ±3	90	10	4.5k	8/8	14 x 8 x 9	Oak	Blk.	11	225.00 Pair
	Venturi V62si	Vented	6			¾	Dome		50-20 ±3	90	10	4.5k	8/8	14 x 8 x 9	Blk.	Blk.	11	245.00 Pair
	Venturi V82si	Vented	8			¾	Dome		45-20 ±3	90	10	2.5k	8/8	21 x 10 x 11	Opt.	Blk.	27	349.00 Pair
	Venturi V820i	Vented	8			1	Dome		40-22 ±3	91	15	2.5k	8/8	26 x 10 x 11	Opt.	Blk.	30	449.50 Pair
	Venturi V630i	Vented	6	6	Cone	1	Dome		45-22 ±3	90	15	800,3k	8/8	34 x 9 x 11	Opt.	Blk.	37	599.50 Pair
	Venturi V830i	Vented	8	6	Cone	1	Dome		38-22 ±3	91	20	800,3k	8/8	40 x 10 x 11	Opt.	Blk.	45	799.50 Pair
	Venturi Realta	Vented	(2)10	(2)5¼	Cones	1	Dome		28-27 ±3	90	30	200,3k	4/4	53 x 12 x 15	Opt.	Blk.	82	1199.50 Pair
	Venturi V12	Vented Sub.	12						28-85 ±3	90	30	85	8/8	21 x 16 x 19	Blk.	Blk.	42	299.50 Each
	Venturi V12 System	Powered, Vented Sub.	12					W	28-85 ±3		Inc.	85	8/8	21 x 16 x 19	Blk.	Blk.	57	699.00 Each w/Amp
	Cinema 1 C-5	Vented	5¼			½	Dome		60-20 ±3	90	5	5k	8/8	11 x 7 x 7	Blk.	Blk.	10	95.00 Each
	Cinema 1 C-6	Vented	6			¾	Dome		50-20 ±3	90	10	4.5k	8/8	14 x 8 x 9	Blk.	Blk.	11	229.00 Pair
	Cinema 1 C-8	Vented	8			¾	Dome		45-20 ±3	90	10	2.5k	8/8	21 x 10 x 11	Blk.	Blk.	27	339.00 Pair
	Cinema 1 C-8.3	Vented	(2)8			1	Dome		40-22 ±3	91	30	2.5k	8/8	40 x 10 x 12	Blk.	Blk.	47	449.00 Pair
(Continued)	Cinema 1 C-10 Passive	Vented Sub.	10						38-120	90	20	100	8/5	17 x 13 x 16	Blk.	Blk.	26	229.00 Each

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AFTER.

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actors' voices from precisely where it should—face to face with the audience.

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CINESAT-2 SATELLITE SPEAKER WITH HT-1 FLOOR STAND

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SOUND DYNAMICS HOME THEATER SURROUND SOUND SPEAKER SYSTEM

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CIRCLE NO.144 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
B•I•C AMERICA (Continued)	Cinema 1	Powered, Vented Sub.	10					W	29-200		Inc.	50-200 (Adj.)		17 x 13 x 16	Blk.	Blk.	34	449.00 Each
	C-10 Powered																	
	Cinema 1	Vented	5			½	Dome		70-20 ±3	88	5	5k	8/8	9 x 6 x 6	Opt.	Opt.		159.00 Pair
	Adatto A1																	
	Cinema 1 Adatto 4.2 Center	Ctr. Ch.; Air Sus.	(2)4			½	Dome		75-20	90	10	5k	8/8	5 x 14 x 6	Blk.	Blk.		99.00 Each
BOSE	901 VI	Ac. Matrix	(9)4½								10		8/	21 x 13 x 13	Wal.	Brn. Knit	35	1499.00 Pair w/EQ
	701	Multi-Chamber	8	6½	Cone	(2)2½	Cones				10		8/4	32 x 10 x 12	Opt.	Blk. Knit	33	899.00 Pair
	501 V	Multi-Chamber	5¼			(2)2½	Cones				10		8/4	31 x 8 x 8	Opt.	Blk. Knit	20	599.00 Pair
	301 III	Slotted Port	8			(2)3	Cones				10		8/	11 x 17 x 10	Opt.	Opt.	16	369.00 Pair
	301 Sonata	Slotted Port	8			(2)3	Cones				10		8/	11 x 17 x 10	Blk. Lacq.	Blk.	16	439.00 Pair
	201 III	Slotted Port	6½			2¼	Cone				10		8/	8 x 15 x 9	Opt.	Opt.	10	229.00 Pair
	Acoustimass 7 Home Theater System	Home Th.; Acoustimass	(2)5¼			(6)2½	Cones				10		6/	Four Pieces	Opt.	Opt.	31	999.00 Sys.
	Acoustimass 5 II System	Sat. & Acoustimass Sub.	(2)5¼			(4)2½	Cones				10		6/	Three Pieces	Opt.	Opt.	33	799.00 Sys.
	Acoustimass 4 Home Theater System	Home Th.; Acoustimass; 3 Sats. & Sub.	5¼			(3)2½	Cones				10		6/	Four Pieces	Opt.	Opt.	17	599.00 Sys.
	Acoustimass 3 III System	Sat. & Acoustimass Sub.	5¼			(2)2½	Cones				10		6/	Three Pieces	Opt.	Opt.	15	469.00 Sys.
	100	Ported	4½								10		8/	6 x 11 x 6	Opt.	Opt.	4	199.00 Pair
	101 Music Monitor	Ported	4½								10		4/	6 x 9 x 5	Opt.	Opt.	5	219.00 Pair
	121 Mobile Monitor	Ported	4½								10		4/	6 x 9 x 6	Blk.	Blk. Mtl.	5	249.00 Pair
	141	Ported	4½								10		8/6	10 x 6 x 6	Gray	Blk. Knit	4	139.00 Pair
	151	Outdoor; Ported	4½								10		6/	6 x 9 x 6	Opt.	Opt., Steel	4	299.00 Pair
	Acoustimass 3 Powered Sys.	Powered Sat. & Acoustimass Sub.	5¼			(2)2½	Cones				Inc.			Three Pieces	Opt.		25	799.00 Sys.
	Acoustimass 5 Powered Sys.	Powered Sat. & Acoustimass Sub.	(2)5¼			(4)2½	Cones				Inc.			Three Pieces	Opt.	Opt.	43	1099.00 Sys.
	Lifestyle Powered Speakers	Powered	4½								Inc.			6 x 9 x 6	Opt.	Opt.	6	339.00 Pair
	RoomMate II System	Powered	4½								Inc.			7 x 10 x 7	Blk.	Blk. Alum.	6	339.00 Pair
	Video RoomMate System	Powered	4½								Inc.			6 x 9 x 6	Gray	Blk. Cloth	6	339.00 Pair
BOSTON ACOUSTICS	CRX	Surround; Diffuse Field	(2)3½						125-15 ±3	85	15		8/	8 x 4 x 5	Opt., Vnl.	Steel	4	200.00 Pair
	VR20	Tuned Port	7			1	Dome		46-20 ±3	89	15	3.3k	8/	32 x 8 x 12	Opt., Vnl.	Blk. Knit	35	550.00 Pair
	VR30	Tuned Port	(2)7			1	Dome		42-20 ±3	91	15	3.3k	8/	35 x 8 x 14	Opt., Vnl.	Blk. Knit	45	800.00 Pair
	VR40	Tuned Port	(2)7	5¼	Cone	1	Dome		40-20 ±3	91	15	400,3k	8/	39 x 8 x 14	Opt., Wood	Blk. Knit	55	1400.00 Pair
	VR12	Ctr. Ch.; Ac. Sus.	(2)6½	4½	Cone	1	Dome		58-20 ±3	91	15	500,3k	8/	9 x 25 x 8	Blk. Ash	Blk. Knit	30	400.00 Each
	VR10	Ctr. Ch.; Pas. Rad.	5¼	3½	Cone	1	Dome		65-20 ±3	90	15	500,3.5k	8/	7 x 17 x 7	Blk. Ash	Blk. Knit	20	300.00 Each
	CR6	Tuned Port	5¼			¾	Dome		65-20 ±3	88	15	3.6k	8/	10 x 6 x 8	Opt., Vnl.	Steel	8	200.00 Pair
	CR7	Tuned Port	6½			¾	Dome		52-20 ±3	88	15	3.6k	8/	12 x 8 x 9	Opt., Vnl.	Steel	11	260.00 Pair
	CR8	Tuned Port	7			1	Dome		48-20 ±3	90	15	3k	8/	15 x 9 x 11	Opt., Vnl.	Steel	16	340.00 Pair
	CR9	Tuned Port	8			1	Dome		42-20 ±3	91	15	2.8k	8/	20 x 10 x 11	Opt., Vnl.	Steel	21	420.00 Pair
	CR1	Ctr. Ch.; Ac. Sus.	4½			¾	Dome		95-20 ±3	90	10	3.5k	8/	5 x 13 x 5	Blk.	Steel	6	130.00 Each
	CR2	Ctr. Ch.; Pas. Rad.	4½			1	Dome		88-20 ±3	89	15	3.5k	8/	5 x 15 x 5	Blk.	Steel	6	199.95 Each
	VRS	Surround; Diffuse Field	4½			(2)2½	Cones		125-20 ±3	85	15	350	8/	10 x 5 x 6	Opt.	Steel	6	350.00 Pair
	VR500	Powered Sub.	10					W	27-100 ±3		100 Inc.	50-100 (Var.)		16 x 15 x 19	Blk. Ash	Blk. Knit	40	600.00 Each
	Surround Satellites	Rear Ch.; Ac. Sus.		4	Cone	¾	Dome		120-20 ±3	89	15	4.5k	8/	9 x 5 x 5	Opt.	Steel	6	200.00 Pair
	555x THX	THX; Ac. Sus.	(2)5¼			(2)1	Domes		80-20 ±3	90	15	3k	8/	18 x 11 x 8	Blk. Ash	Blk. Knit	24	300.00 Each
	575x THX	THX; Ac. Sus. Dipole	5¼			(2)2½	Cones		125-20 ±3	85	15	350	8/	12 x 8 x 5	Opt.	Blk. Knit	10	500.00 Pair
	595x THX	THX; Sub.	12						20-80 ±3	85	100		8/	19 x 18 x 19	Blk.	Blk. Knit	60	500.00 Each
	Lynnfield Series 500L	Ac. Sus. & Dual-Bandpass Sub.	(2)6½	5¼	Cone	1	Dome		32-35 ±3	85		125,2.6k	5/3	Two Pieces Per Side	Opt., Wood	Blk. Knit	100 Side	4500.00 Pair
	Lynnfield Series 400L	Ac. Sus. & Dual Bandpass	(2)6½	5¼	Cone	1	Dome		38-35 ±3	85		125,2.6k	5/3	37 x 9 x 18	Opt., Wood	Blk. Knit	84	3600.00 Pair
	Lynnfield Series 300L	Tuned Port	5¼			1	Dome		50-35 ±3	83		2.6k	8/6.5	11 x 9 x 14	Opt., Wood	Blk. Knit	24	1800.00 Pair
	HD5	Ac. Sus.	5¼			¾	Dome		65-20 ±3	89	5	3.5k	8/	10 x 6 x 7	Opt., Vnl.	Blk. Knit	7	150.00 Pair
	380	In-Wall	8			1	Dome		48-20 ±2	90	5	2.7k	8/	10 x 13 x 4	Matte Wht.	Wht. Steel	6	500.00 Pair
	360 Series II	In-Wall	6½			1	Dome		58-20 ±2	90	5	3k	8/	11 x 8 x 3	Matte Wht.	Wht. Steel	4	400.00 Pair
	350	In-Wall	5¼			1	Dome		68-20 ±2	90	5	3.5k	4/	10 x 7 x 3	Matte Wht.	Wht. Steel	3	300.00 Pair
	335	In-Wall	5¼			¾	Dome		68-20	90		3.5k	4/	8 Dia. x 4	Matte Wht.	Wht. Steel	3	250.00 Pair
	325	In-Wall	5¼			¾	Dome		68-20 ±3	90	5	3.5k	4/	7 x 7 x 2	Matte Wht.	Wht. Steel	2	200.00 Pair
	305	In-Wall	5¼						68-17 ±3	90	5		4/	7 x 7 x 2	Matte Wht.	Wht. Steel	2	130.00 Pair
	SubSat 6 Series II	Sat. & Sub.	(2)6½	4	Cone	¾	Dome		46-20 ±3	89	15	150,4.5k	8/	Three Pieces	Opt.	Steel	30	500.00 Sys.
(Continued)	SubSat 7	Sat. & Sub.	(2)7	4	Cone	1	Dome		41-20 ±3	89	15	150,2.5k	8/	Three Pieces	Opt.	Steel	40	750.00 Sys.

The Critics Love Ensemble Speakers. You'll Love Our Factory-Direct Prices.

Ensemble

Audio magazine once said our *Ensemble*® speaker system may be "the best value in the world." And *Stereo Review* said, "It's hard to imagine going wrong with *Ensemble*." Dozens of critics and thousands of customers have applauded our *Ensemble*, *Ensemble II* and *Ensemble III* speaker systems. Designed by Henry Kloss (founder of AR, KLH and Advent), they became best sellers by offering quality construction and accurate, wide-range music reproduction — at Factory-Direct prices.

Ensemble

Our current *Ensemble* is an improved version of our original dual-subwoofer/satellite speaker system. It maintains the dual subwoofer design, which allows for maximum room placement flexibility. Placement of bass and high-frequency speakers in a room (and how those speakers interact with the room) has more influence on the sound quality of a music system than just about anything. *Ensemble's* ultra-slim subwoofers give you more placement flexibility than any system we know of, and are most likely to provide the performance you want *in the real world...in your* room. Having two, compact subwoofers lets you move them around, experiment, and find that placement that gives you exactly the sound you want. This is one of the reasons *Esquire* described *Ensemble* by saying "you get 30 days to return the speakers or keep them, but you'll keep them."

Our Ensemble & Ensemble II sub/sat speaker systems are now available finished in white.

THESE PRICES GOOD **SAVE** THRU OCT. 31ST

New Woofer And Tonal Balance Controls.

Ensemble maintains the tonal balance, frequency range and quality of construction of the original. There are two basic changes.

1. *Ensemble* now uses a new 8" woofer with a very long "throw" for more linear cone excursion and more accurate bass. An integral heat sink provides improved power handling.

2. *Ensemble's* satellite speakers use the same speaker drivers and crossover as the original, but with new midrange and high frequency controls. The midrange control lets you choose the same output in the key 800-1600 Hz octave as in the original, or you can emphasize it by 2 dB. *Ensemble* satellites have relatively less output in this range to avoid the "boxy" sound of many speakers. This results in an "open" sound on large-scale symphonic works. For small-scaled music, the higher output position proves a "warmer" sound.

Ensemble II

A three-position high frequency control can subtly increase the system's "airiness," or reduce any tendency towards "edginess."

We believe our *Ensemble* system competes head-on with speakers selling for hundreds more. Available with black-laminate subwoofers for **$629.99**, or with vinyl-clad subwoofers for **$549.99**.

Ensemble II

Ensemble II is an improved version of our best-selling system. It's more affordable than *Ensemble* because it uses one cabinet for both subwoofer speakers. *Ensemble II* maintains the tonal balance, frequency range, power handling and construction quality of the original. But its satellite speakers use the same new tonal balance controls as *Ensemble's*.

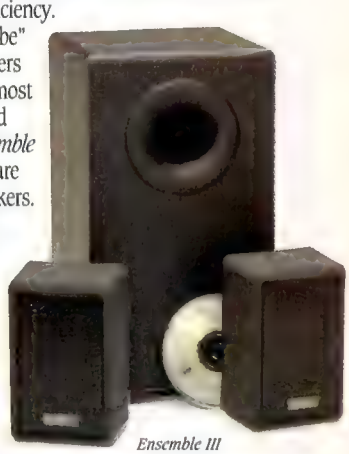
Ensemble II also has a new flared subwoofer port. The subwoofer cabinet encloses two 6 1/2" long throw woofers mounted in a sealed "acoustic suspension" chamber. They project into a second chamber fitted with the flared port, which provides smoother air flow, eliminating extraneous noise on strong bass notes.

We think *Ensemble II* outperforms other speakers in its category, including well-known models for about twice the price. **$439.99**

Ensemble III

Ensemble III is our most compact, most affordable subwoofer/satellite speaker system. Its satellite speakers are only 4 1/2" x 6 1/2" x 3" and its subwoofer is 8" x 8" x 15".

Compared to *Ensemble II, Ensemble III* gives up a little in power handling, low bass range, and efficiency. Unlike the "cube" satellite speakers you'll find in most similarly priced systems, *Ensemble III's* satellites are two-way speakers. *Ensemble III's* 6 1/2" woofer uses two voice coils in a cabinet with a flared port for smooth air flow.



Ensemble III

With most recordings *Ensemble III* will sound virtually identical to *Ensemble II*. It simply won't play as loud. Its construction quality is normally found only in much more expensive speakers. Price, including, Hook-Up Guide and Dolby Surround Guide, is only **$329.99**.

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CIRCLE NO. 31 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
BOSTON ACOUSTICS (Continued)	Voyager	Indoor/Outdoor; Ac. Sus.	5¼			1	Dome		70-20 ±3	89	5	3k	8/	10 x 6 x 7	Wht. Lexan	Steel	6	400.00 Pair
	Runabout II	Indoor/Outdoor; Ac. Sus.	4½			¾	Dome		80-20 ±3	89	5	3.5k	8/	9 x 6 x 6	Wht.	Steel	6	250.00 Pair
	Runabout I	Indoor/Outdoor; Ac. Sus.	4½						80-15 ±3	89	5		8/	9 x 6 x 6	Wht.	Steel	6	200.00 Pair
BOZAK AUDIO LABS	Grand	Pas. Rad.	(4)6¾	(2)5⅛	Cones	1	Dome		28-20 +1,-2	93	40	200,2k	8/6	48 x 31 x 16	Opt., Wood Ven.	Blk. Knit	180	6000.00 Pair
	Symphony II	Pas. Rad.	(2)8¼	(2)5⅛	Cones	1	Dome		31-20 +1,-2	92	20	225,2k	6/4	44 x 25 x 15	Opt., Wood Ven.	Blk. Knit	130	4000.00 Pair
	Concerto II	Pas. Rad.	(2)6¾	5⅛	Cone	1	Dome		35-20 +1,-2	91	20	250,2.5k	6/4	40 x 22 x 15	Opt., Wood Ven.	Blk. Knit	105	3000.00 Pair
	Rhapsody II	Ported	8¼	5⅛	Cone	¾	Dome		38-20 +1,-2	90	10	300,3k	8/6	38 x 19 x 12	Opt., Wood Ven.	Blk. Knit	80	2000.00 Pair
	Sonata	Ported	8¼	5⅛	Cone	¾	Dome		40-20 +1,-2	90	10	300,3k	8/6	26 x 19 x 11	Opt., Wood Ven.	Blk. Knit	55	1400.00 Pair
	4	Ported	(2)8			1	Dome		35-20 ±2	89	30	400,1.7k	5/4	42 x 12 x 15	Oak Ven.	Blk. Knit	85	1399.00 Pair
	3	Ported	8			1	Dome		40-20 ±2	88	20	1.7k	8/6	37 x 12 x 14	Opt.	Blk. Knit	65	899.00 Pair
	2	Ported	8			1	Dome		45-18 ±2	89	10	2.2k	8/6	24 x 12 x 14	Opt.	Blk. Knit	36	599.00 Pair
	1	Ported	6½			1	Dome		57-18 ±2	87	10	2.5k	8/6	15 x 9 x 8	Opt.	Blk. Knit	23	499.00 Pair
	HT-FT50	Home Th.; Front Ch.; Ported	(4)6½			1	Dome		25-21	91	20	2.3k	8/6	49 x 8 x 14	Gloss Blk.	Blk. Knit	83	1499.00 Pair
	HT-FT30	Home Th.; Front Ch.; Ported	(2)6½			1	Dome		40-19		10	2.5k	6/4	41 x 14 x 8	Blk. Ash Ven.	Blk. Knit	52	999.00 Pair
	HT-F1	Home Th.; Front Ch.; Inf. Baf.	4			½	Dome		70-18		10	3.5k	8/6	9 x 5 x 5	Gloss Blk.	Blk. Knit	7	249.00 Pair
	HT-RC3A	Home Th.; Rear Ch.; Omni; Vented	6½	(2)4	Cones	1	Dome	T	55-14 ±2	90	15	500,4k	6/4	41 x 8 x 8	Gloss Blk.	Blk. Knit	42	899.00 Pair
	HT-RC2A	Home Th.; Rear Ch.; Inf. Baf.	(2)4			3	Cone	T	70-12 ±2	90	5	4k	16/12	10 x 6 x 6	Gloss Blk.	Blk. Knit	9	499.00 Pair
	HT-CC2	Home Th.; Ctr. Ch.; Vented	(2)5			¾	Dome		50-20 ±2	90		2.4k	6/4	19 x 7 x 11	Gloss Blk.	Blk. Knit	18	499.00 Each
	HT-CC1	Home Th.; Ctr. Ch.; Vented	(2)5			¾	Dome		55-20 ±2	90		2.5k	6/4	19 x 7 x 11	Gloss Blk.	Blk. Knit	17	399.00 Each
	HT-CC.5	Home Th.; Ctr. Ch.; Inf. Baf.	4			½	Dome		70-18 ±2	90	10	3.5k	8/6	9 x 5 x 5	Gloss Blk.	Blk. Knit	7	199.00 Each
	HT-SW12	Home Th; Sub.	(2)12							90	20	90	6/4	36 x 19 x 17	Gloss Blk.	None	69	699.00 Each
	HT-SW10	Home Th.; Sub.	(2)10							90	20	90	6/4	28 x 13 x 15	Gloss Blk.	Blk. Knit	47	599.00 Each
	HT-SW1	Home Th.; Sub.	(2)6½							90	10	100	6/4	20 x 8 x 12	Gloss Blk.	Blk. Knit	23	399.00 Each
BRENT-WORTH SOUND LAB	Type I	Dynamic	6½						50-19 ±3	100			4/4	29 x 12 x 9	Gibraltar	Blk. Foam	70	3800.00 Pair w/Stands
	Type III	Dynamic	(2)6½						20-20 ±3	102			4/3	39 x 17 x 11	Gibraltar	Blk. Foam	120	6000.00 Pair
	Type IV	Dynamic	(4)6½						16-20 ±3	103			3/2	80 x 16 x 10	Gibraltar	Blk. Foam	270	24,000. Pair
BRIGHT STAR AUDIO	Altair Reference	Aperiodic; Dipole	(2)8	(2)5	Cones	1,1½	Dome, Ribbon	No	28-22 ±3	91	40	350,3.15k	8/5	49 x 15 x 18	Opt.	Blk. Knit	87	6000.00 Pair
	Altair Pro	Aperiodic; Dipole	10	5	Cone	1,1½	Dome, Ribbon	No	32-22 ±3	89	40	400,3.15k	6/4	30 x 20 x 12	Sim. Gran.	Blk. Knit	64	2550.00 Pair
	Altair	Aperiodic; Dipole	10	5	Cone	1,1½	Domes	No	44-24 ±3	88	20	450,3.1k	6/4	28 x 20 x 12	Sim. Gran.	Blk. Knit	40	1200.00 Pair
	Shadow	Ported; Corner Loading	8			1	Dome	No	50-24 ±3	87	15	2.6k	6/5	15 x 18 x 9	Sim. Gran.	Blk. Knit	14	499.00 Pair
B & W	201i	Vented	6½			1	Dome		66-20 ±3	90	20	3k	8/4	14 x 9 x 7	Blk.	Blk. Knit	9	200.00 Pair
	202i	Vented	7			¾	Dome		48-20 ±3	90	20	3k	8/4	20 x 9 x 8	Blk.	Blk. Knit	13	300.00 Pair
	2000 IFS	Ctr. Ch.	5			1	Dome		95-20 ±3	88	25	3k	8/4	6 x 18 x 10	Blk.	Blk. Knit	13	200.00 Each
	DM600 IFS	Ctr. Ch.	5			1	Dome		75-23 ±3	88	25	3k	8/4	6 x 18 x 10	Blk.	Blk. Knit	13	300.00 Each
	DM600i	Sealed	6½			1	Dome		80-20 ±2	87	30	2.5k	8/4	14 x 8 x 10	Blk.	Blk. Knit	10	350.00 Pair
	DM610i	Sealed	8			1	Dome		70-20 ±2	89	30	2.5k	8/4	20 x 10 x 12	Blk.	Blk. Knit	17	500.00 Pair
	DM620i	Pas. Rad.	8			1	Dome		58-20 ±2	90	30	3k	8/4	29 x 10 x 12	Opt.	Blk. Knit	31	800.00 Pair
	DM630i	Vented	8	8	Cone	1	Dome		53-20 ±2	91	30	400,3k	8/4	34 x 10 x 16	Opt.	Blk. Knit	42	1100.00 Pair
	DM640i	Vented	(2)8	6½	Cone	1	Dome		46-20 ±2	91	30	300,3k	8/4	38 x 10 x 16	Opt.	Blk. Knit	53	1500.00 Pair
	CDM 1	Vented	6½			1	Dome		64-20 ±2	88	30	3k	8/4	15 x 9 x 11	Opt.	Blk. Knit	18	1100.00 Pair
	CDM 2	Vented	6½			1	Dome		70-20 ±2	87	30	3k	8/4	12 x 9 x 10	Opt.	Blk. Knit	16	800.00 Pair
	P 4	Vented	6½			1	Dome		50-20 ±2	88	50	3.5k	8/4	32 x 8 x 10	Opt.	Blk. Knit	30	1200.00 Pair
	P 5	Vented	6½	6½	Cone	1	Dome		42-20 ±2	90	50	150,3k	8/4	36 x 8 x 12	Opt.	Blk. Knit	32	1500.00 Pair
	P 6	Vented	6½	6½	Cone	1	Dome		40-20 ±2	90	50	150,3k	8/4	40 x 8 x 12	Opt.	Blk. Knit	41	1800.00 Pair
	800 ASW	Powered Sub.	12					W	17-135 ±3		200 Inc.	40-135 (Var.)		20 x 17 x 23	Blk.	Blk. Knit	73	1600.00 Each
	Matrix HTM	Ctr. Ch.; Bass Ref.	6½			1	Dome		63-20 ±2	88	50	3k	8/	10 x 17 x 9	Blk. Ven.	Blk. Knit	19	800.00 Each
	Matrix 805	Vented	6½			1	Dome		45-20 ±2	87	50	3k	8/4	14 x 14 x 9	Opt.	Blk. Knit	19	800.00 Each
	Matrix 804	Vented	6½	6½	Cone	1	Dome		31-20 ±2	89	50	500,3k	8/4	37 x 11 x 11	Opt.	Blk. Knit	43	1100.00 Each
	Matrix 803 S2	Vented	(2)6½	6½	Cone	1	Dome		25-20 ±2	90	50	500,3k	8/3.7	40 x 11 x 14	Opt.	Blk. Knit	60	1500.00 Each
	Matrix 802 S3	Vented	(2)8	5	Cone	1	Dome		27-20 ±2	90	50	400,3k	8/	41 x 12 x 15	Opt.	Blk. Knit	70	2000.00 Each
	Matrix 801 S3	Vented	12	5	Cone	1	Dome		20-20 ±2	87	100	380,3k	8/	40 x 17 x 22	Opt.	Blk. Knit	119	2750.00 Each
	Matrix 800	Vented	(2)12	(2)5	Cones	1¼	Dome		23-20 ±2	93	150	380,800, 3k	4/3	76 x 20 x 24	Opt.	Blk. Knit	240	7500.00 Each
	SCM-8	THX; Dipole		(2)6½	Cones	(2)1	Domes		105-25 +0,-6	87	50	3k	4/	14 x 14 x 10	Blk. Text. Paint	Blk. Knit	24	750.00 Each
	FCM-8	THX; Sealed		(2)6½	Cones	(3)1	Domes		80-22 +0,-3	90	50	3k	6/4	24 x 10 x 9	Blk. Ash	Blk. Knit	28	1000.00 Each
	PCS-8	THX; Bass Ref. Sub.	12						35-150 +0,-3	89	50		8/	24 x 23 x 24	Blk. Ash	Blk. Knit	71	1250.00 Each
	CWM 5	In-Wall	5			1	Dome		75-20 ±3	87	20	3.5k	8/	9 x 6 x 3	Wht.	Mtl.	2	300.00 Pair
(Continued)	CWM 6i	In-Wall	6½			1	Dome		55-20 ±3	89	10	3k	6/	13 x 10 x 3	Wht.	Mtl.	5	450.00 Pair

Introducing *Ensemble*® *IV.*

The Most Affordable Sub/Sat Speaker System Ever By Henry Kloss.

Ensemble IV is an ultra-compact, very affordable subwoofer/satellite speaker system designed by Audio Hall of Fame member Henry Kloss (founder of AR, KLH and Advent). It maintains the precise octave-to-octave tonal balance of our original *Ensemble* system, which *Audio* magazine said, "may be the best value in the world." It doesn't have quite the deep bass extension as the original *Ensemble*, and it won't play as loudly. But in terms of performance for the dollar, we believe it has no serious rival.

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$229.99

The Ensemble IV Subwoofer/Satellite Speaker system

The Classic *Ensemble* Sound.

We believe the single most important factor in designing a musically accurate speaker is tonal balance. A properly designed speaker should not put any extra emphasis on one octave versus another. Henry Kloss spends an extraordinary amount of time "voicing" his speaker designs for precise, octave-to-octave tonal balance. The result is that Ensemble IV has an overall sound very similar to the more expensive members of the Ensemble family. What it sacrifices is the lowest half-octave of deep bass, and power handling capability.

Ensemble IV Home Theater is identical to the basic *Ensemble IV* system except that it has five satellite speakers instead of two. It's perfect for use in surround sound systems with Dolby Pro Logic®. **Price $379.99**

Great Sound, Anywhere.

Ensemble IV's satellite speakers are small enough to fit in the palm of your hand (4" x 4" x 3 5/8"). And its subwoofer is about the size of a shoebox (6 1/2" x 8" x 12"). Since the subwoofer can be put in out-of-the-way places—behind drapes, under furniture—*Ensemble IV* can fit into any room, no matter how small. It's perfect for use in apartments, dorms, offices, dens, kitchens and bathrooms.

The Satellites.

Each *Ensemble IV* satellite incorporates a unique wide-range, long-throw three inch driver capable of reproducing notes down to 150 Hz, without the use of a second driver. Magnetically shielded, they won't distort your TV or computer screen. Each satellite is finished with a scratch-resistant, textured charcoal surface, and comes with a premium metal grille instead of the inexpensive fabric used by many other speakers in *Ensemble IV's* price range. Because of their size, they'll fit just about anywhere. Wall-mounting hardware is included.

The Subwoofer.

The lowest bass notes are reproduced by *Ensemble IV's* shoe box-sized subwoofer. It uses a remarkable 5 3/4" bass driver with dual voice coils. The driver is mounted in a true acoustic suspension cabinet. It fires into a second "tuned bandpass" cavity within the cabinet which filters out unwanted higher frequencies. The careful engineering of this design allows *Ensemble IV* to combine deep bass response with high efficiency. Henry Kloss says, "*Ensemble IV* is the smallest and most affordable system I can design for use with any amplifier or receiver and still provide deep, really satisfying bass." Since low frequency bass is non-directional, the subwoofer can be hidden behind or under furniture.

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
B & W (Continued)	CWM 8i	In-Wall	8			1	Dome	T	40-20 ±3	90	10	3k	4/	15 x 11 x 4	Wht.	Mtl.	5	650.00 Pair
	Signature Seven	In-Wall	7			1	Dome	T	40-20 ±3	88	10	3k	8/4	15 x 11 x 4	Wht.	Mtl.	6	1000.00 Pair
	Blue Room Minipod	Vented	5			1	Dome		80-22 ±3	90	25	3k	8/4	18 x 8 x 8	Opt.		5	600.00 Pair
CADAWAS ACOUSTICS	Mobile Monitor One-B	Auto Damping	8			1	Dome	T	20-20	90	15	2k	8/6	16 x 9 x 12	Gloss Blk. Lam.	Gray Knit	20	2000.00 Pair
	TC-2	Auto Damping Sub.	12						20-100	90	25	100	8/6	24 x 15 x 11	Blk. Lam.	Gray Knit	40	2000.00 Pair
CALIBRATION STANDARD INSTRUMENTS	MDM-4	Ported	(2)6½			3½	Cone		60-17 ±3	89	15	1.5k	8/5	19 x 13 x 10	Rswd. Lam.	Brn. Cloth	25	1690.00 Pair
	MDM-TA2	Time Align	6½			¾	Dome	T	60-20 ±3	87	15	2.5k	8/5	16 x 12 x 9	Rswd. Lam.	Alum.	20	1490.00 Pair
	MDM-TA3	Time Align	(2)6½	3½	Cone	¾	Dome	M,T	45-20 ±3	91	15	1.8k,7k	8/4	19 x 16 x 12	Rswd. Lam.	None	35	2290.00 Pair
	B8/70	ELF Sub.	8						30-100 ±1	91	100	100	8/4	16 x 19 x 12	Blk. Lam.	Blk. Cloth	35	1290.00 Pair
	B1 18	ELF Sub.	18						16-100 ±1	97	300	100	8/6	20 x 20 x 12	Blk. Lam.	Blk. Cloth	60	1990.00 Pair
CALRAD ELEC-TRONICS	20-318		4	2	Cone	1	Dome		50-18		30	6.5k	4/	8 x 5	Opt., Paint		3	From 33.95 Each
	20-320		4	2	Cone	1	Dome		50-20		30	6.5k	8/	8 x 5	Wht. Paint			48.95 Pair
CAMBER	1.0ti	Bass Ref.	6½			¾	Dome		60-20 ±3	89	10	3k	8/7	15 x 9 x 12	Opt., Ven.	Blk. Knit	18	499.00 Pair
	3.0ti	Bass Ref.	8⅞			¾	Dome		50-20 ±2	91	15	2.7k	8/6	20 x 11 x 12	Opt., Ven.	Blk. Knit	29	799.00 Pair
	3.5ti	Bass Ref.	8⅞			¾	Dome		45-21 ±2	92	15	2.5k		25 x 11 x 12	Opt., Ven.	Blk. Knit	35	949.00 Pair
	4.5ti	Bass Ref.	(2)6½			¾	Dome		40-21 ±2	92	15	2.6k	8/6	38 x 9 x 12	Opt., Ven.	Blk. Knit	44	1149.00 Pair
	LS 1 MKIII	Ac. Sus.	6½			½	Dome		60-20 ±3	89	10	3k	8/7	12 x 8 x 9	Satin Blk.	Blk. Knit	15	319.00 Pair
	LS 3 MKIII	Bass Ref.	6½			¾	Dome		50-20 ±3	90	10	3k	8/7	16 x 8 x 9	Satin Blk.	Blk. Knit	19	399.00 Pair
	LS 7 MKIII	Bass Ref.	8			¾	Dome		40-22 ±3	91	10	2.8k	8/6	24 x 10 x 11	Satin Blk.	Blk. Knit	40	599.00 Pair
	LS 9 MKIII	Bass Ref.	(2)6½			¾	Dome		40-22 ±3	92	15	2.7k	8/6	37 x 9 x 12	Satin Blk.	Blk. Knit	57	799.00 Pair
	LS Sub	Bass Ref. Sub.	8						20-120	89	10	120	8/6	24 x 12 x 10	Satin Blk.	Blk. Knit	35	299.00 Pair
	SC 300	Bass Ref.	6½			½	Dome		50-20 ±3	90	10	3k	8/7	16 x 8 x 9	Satin Blk.	Blk. Knit	15	399.00 Pair
	SC 700	Bass Ref.	8			¾	Dome		40-22 ±3	91	10	2.8k	8/7	24 x 10 x 11	Satin Blk.	Blk. Knit	40	599.00 Pair
	SC 900	Bass Ref.	(2)6½			¾	Dome		40-22 ±3	92	15	2.7k	8/6	37 x 9 x 12	Satin Blk.	Blk. Knit	57	799.00 Pair
	CVA	Home Th.; Ac. Sus.	(2)6½			¾	Dome		45-20 ±3	90	10	2.3k	8/7	24 x 9 x 9	Satin Blk.	Blk. Knit	37	299.00 Each
	CVA Mini	Home Th.; Ac. Sus.	(2)5			½	Dome		100-20 ±3	90	10	2.6k	8/7	16 x 8 x 7	Satin Blk.	Blk. Knit	18	199.00 Each
	CVA Sub 1.0	Powered Sub.	10						40-120		100 Inc.	80 or 120 (Sel.)		10 x 22 x 15	Satin Blk.		65	499.00 Each
	CVA Sub 1.2	Powered Sub.	12						34-120		150 Inc.	80 or 120 (Sel.)		17 x 24 x 15	Satin Blk.		82	599.00 Each
CAMBRIDGE PHYSICS	G-1k	Inf. Baf.	8			1	Dome		38-22 ±3	90	10	2.2k	8/6		Hick. Vnl.	Blk. Knit		280.00 Pair
	G-10k	Inf. Baf.	8			1	Dome		36-22 ±3	90	12	2.2k	8/6		Hick. Vnl.	Blk. Knit		375.00 Pair
	G-20k	Pas. Rad.	8			1	Dome		28-22 ±4	92	10	1.8k	8/6		Hick. Vnl.	Blk. Knit		700.00 Pair
	G-210k	Pas. Rad.	8			1	Inv. Dome		28-22 ±3	92	10	1.6k	8/6		Hick. Vnl.	Blk. Knit		850.00 Pair
	G-7/2	Vented	6½			¾	Dome		60-22 ±3		8	3k	8/	16 x 12 x 5	Oak Vnl.	Gray Knit	12	300.00 Pair
	G-11/2	Vented	8			1	Dome		38-25 ±3		12	2.2k	8/	19 x 12 x 8	Oak Vnl.	Gray Knit	18	450.00 Pair
	G-30	Pas. Rad.	8			1	Inv. Dome		28-22 ±3	92	10	1.6k	8/6		Hick. Vnl.	Blk. Knit		850.00 Pair
	G-33/2	Pas. Rad.	8			1	Dome		28-25 ±3		15	1.4k	8/	29 x 18 x 8	Oak Vnl.	Gray Knit	28	700.00 Pair
	G-66/2	Vented	(2)8	3	Dome	1	Dome		23-25 ±3		30	400,4k	8/	44 x 18 x 12	Oak	Gray Knit	81	2000.00 Pair
	G-320	Inf. Baf.	(2)8	4½	Cone	1	Dome		30-28	92	15	620,2.5k	8/6		Hick. Vnl.	Blk. Knit		1000.00 Pair
	KW-7	In-Wall	6½			¾	Dome		60-22		10		8/		Wht.	Wht. Mtl.		
CAMBRIDGE SOUND-WORKS	Soundworks	Powered System	4½			(2)2	Cones	W			Inc.			Three Pieces	Blk.	Blk. Mtl.	15 Sys.	199.00 Sys.
	Ensemble IV	Ac. Sus. Sat. & Sub.	5¾			(2)3	Cones						6/	Three Pieces	Blk.	Blk. Mtl.	12 Sys.	229.00 Sys.
	Seventeen	Ac. Sus.	5¼			⅝	Dome						8/	8 x 12 x 6		Gray Knit	10	179.00 Pair
	Twelve	Powered (w/record output)	7	3	Cone	¾	Dome				Inc.	200,2.2k		Suitcase System	Blk.	Blk. Mtl.	23 Sys.	699.00 Sys. w/Amp
	Ensemble	Ac. Sus. Sat. & Sub.	(2)8,4			1¾,⅝	Cone, Dome	M,T		85	25	140,1.9k	6/	Four Pieces	Opt.	Blk. Mtl.	52 Sys.	From 549.00 Sys.
	Ensemble II	Ac. Sus. Sat. & Sub.				1¾,⅝	Cone, Dome	M,T		85	25	140,1.9k	6/	Three Pieces	Opt.	Blk. Mtl.	36 Sys.	439.00 Sys.
	Ensemble III	Ac. Sus. Sat. & Sub.	6½	3½		¾	Dome						6/	Three Pieces			15	329.00 Sys.
	Ambiance In-Wall	In-Wall; Ac. Sus.	6½			1	Dome			83	20	1.8k	8/	8 x 12 x 4		Mtl.	9	329.00 Pair
	Ten-A	Ac. Sus.	3			3/4	Dome	No		83	10	2.2k	4/	4 x 7 x 3	Nxtl.	Blk. Mtl.	3	160.00 Pair
	Six	Ac. Sus.	8			1¾,⅝	Cone, Dome			90	15	2k	8/6.5	18 x 11 x 7	Opt., Wood	Gray Knit	19	258.00 Pair
	Surround	Dipole	4			(2)2½	Cones						8/	8 x 5 x 6	Nxtl.	Blk. Mtl.		399.00 Pair
	Surround II	Dipole	3½			2½	Cone						8/	5 x 7 x 5	Nxtl.	Blk. Mtl.		249.00 Pair
	Powered Subwoofer	Powered Ac. Sus. Sub.	12					W			140 Inc.	60/80/100/ 140 (Sel.)		27 x 16 x 10	Blk.	Blk. Mtl.	56	699.00 Each
	Powered Subwoofer II	Powered Sub.	8					W			Inc.		8/	21 x 12 x 9	Blk.	Blk. Mtl.	34	399.00 Each
	Center Channel Plus	Ctr. Ch.; Ac. Sus.										2k		25 x 7 x 4	Blk.		12	219.00 Each
	Center Channel	Ctr. Ch.; Ac. Sus.										2k		8 x 5 x 5	Nxtl.	Blk. Mtl.	5	149.00 Each
	The Outdoor	Ac. Sus.	5¼			¾	Dome						8/	7 x 11 x 6	Wht.	Wht. Mtl.	20	279.00 Pair
	The Outdoor In-Wall	In-Wall	5¼			¾	Dome						8/	9 x 12 x 4		Wht. Mtl.	20	329.00 Each
CANON	SV-15	Surround; Sat.	4			½	Dome		86-20 ±3	86	5		8/	7 Dia. x 10	Matte Blk.	Blk. Knit	3	199.00 Pair
	S-25	Sat.	5¼			¾	Dome		65-20 ±3	89	10	4.5k		13 x 8 x 9	Matte Blk.	Blk. Knit	7	299.00 Pair
(Continued)	S-35	Wide Imaging Stereo	5¼			¾	Dome		70-22 ±3	88	10	2.5k	6/	11 x 9 x 10	Blk.		10	399.00 Pair

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LEGACY

CIRCLE NO. 131 ON READER SERVICE CARD

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CANON (Continued)	S-B20	Sub.	(2)5¼						40-160 ±2	87	15		8/	16 x 19 x 11	Matte Blk.		26	399.00 Each
	S-C10	Ctr. Ch.	5¼			¾	Dome		80-20 ±2	86	10	4k	8/	6 x 14 x 6	Blk.	Blk. Knit	7	199.00 Each
	S-C20	Ctr. Ch.	(2)5¼			¾	Dome		65-22 ±3	87	10		8/	6 x 20 x 6	Blk.	Blk. Knit	7	299.00 Each
CANTON	AV 500	Bass Ref.	(2)4			1	Dome		40-30	88		3k	4/	17 x 5 x 6	Opt.	Opt., Mtl.	10	400.00 Each
	AV 700	Ctr. Ch.; Bass Ref.	(2)4			1	Dome		40-30			3k	4/	17 x 5 x 6	Blk.	Opt.	10	350.00 Each
	AV 950	Bass Ref.	(2)7			1	Dome		26-30	88		2.8k	4/	9 x 20 x 10	Opt.	Opt., Mtl.	25	700.00 Each
	Patio 160	Outdoor; Ac. Sus.	6			1	Dome		42-30	87		2.5k	4/	7 x 11 x 5	Opt.	Wht.	8	450.00 Pair
	Fonissimo	Sat. & Sub.	(2)7			1	Dome		22-30			120,2.2k	4/	Three Pieces	Opt.	Opt., Mtl.	32	595.00 Sys.
	Fonissimo 2	Sat. & Sub.	(2)7			1	Dome		20-30	86		120,3.3k	4/	Three Pieces	Blk.	Blk. Mtl.	Sys.	
	Fonissimo 4	4 Sats. & Sub.	(2)7			1	Dome		20-30			120,2.2k	4/	Five Pieces	Opt.	Opt., Mtl.		995.00 Sys.
	Combi SC	Bass Ref. Sat. & Sub. w/Active EQ	9	4	Cone	1	Dome		22-30	86		120,3.3k	4/	Three Pieces	Opt.	Opt., Mtl.	25	1250.00 Sys.
	HC 100	Ac. Sus.	4			1	Dome		48-30	87		1.7k	4/	5 x 8 x 6	Opt.	Opt., Mtl.	Sys.	300.00 Pair
	Plus S	Ac. Sus.	4			1	Dome		45-30	87		2.2k	4/	8 x 5 x 4	Opt.	Opt., Mtl.	6	350.00 Pair
	Plus X	Ac. Sus.	4½			1	Dome		45-30	87		2.5k	4/	5 x 8 x 5	Opt.	Opt., Mtl.	6	375.00 Each
	Plus F	Ac. Sus.	4			1	Dome		48-30	87		2.5k	4/	7 x 11 x 3	Opt.	Opt., Mtl.	5	400.00 Pair
	Plus D	Bass Ref.	6			1	Dome		41-30	88		2.5k	4/	7 x 11 x 7	Opt.	Opt., Mtl.	9	500.00 Pair
	Plus C	Ac. Sus. Sub.	12						22-120	89		120	4/	14 x 14 x 13	Opt.	Opt., Mtl.	26	600.00 Each
	Plus Alpha 1	Powered, Ac. Sus. Sub.	12					W	20-120			60-120 (Var.)	4/	13 x 15 x 15	Opt.	Opt., Mtl.	40	1100.00 Each
	Fonum 251 DC	Bass Ref.	6			1	Dome		42-26			3.2k	4/	8 x 12 x 8	Blk. Vnl.	Blk. Mtl.	10	349.00 Pair
	Fonum 301 DC	Bass Ref.	8			1	Dome		38-26			3k	4/	9 x 14 x 9	Blk. Vnl.	Blk. Mtl.	13	495.00 Pair
	Fonum 501 DC	Bass Ref.	8			1	Dome		30-26			3.2k	4/	10 x 32 x 11	Blk. Vnl.	Blk. Mtl.	34	795.00 Pair
	Fonum 601 DC	Bass Ref.	8	8	Cone	1	Dome		25-26			300,3k	4/	10 x 35 x 11	Blk. Vnl.	Blk. Mtl.	40	995.00 Pair
	Fonum 701 DC	Bass Ref.	(2)8	6	Cone	1	Dome		20-26			300,3.5k	4/	10 x 39 x 12	Blk. Vnl.	Blk. Mtl.	49	1295.00 Pair
	Fonum SC-3	Bass Ref. w/Active EQ																795.00 Pair
	Fonum SC-5	Bass Ref. w/Active EQ																1295.00 Pair
	Inwall 6	In-Wall; Inf. Baf.	6			½	Dome		45-22	89		2.5k	8/	7 x 7 x 3		Opt.	5	500.00 Pair
	Inwall 9	In-Wall; Inf. Baf.	9			1	Dome		34-22	89		2.5k	8/	10 x 10 x 3		Opt.	7	600.00 Pair
	Karat 920 DC	Bass Ref.	8			1	Dome		36-30	91		2.8k	4/	9 x 13 x 9	Opt.	Opt., Mtl.	12	750.00 Pair
	Karat 930 DC	Bass Ref.	9			1	Dome		30-30	92		2.8k	4/	10 x 17 x 10	Opt.	Opt., Mtl.	22	1000.00 Pair
	Karat SC	Bass Ref. w/Active EQ	8			1	Dome		22-30	86		3k	4/	9 x 13 x 10	Opt.	Opt., Mtl.	19	1500.00 Pair
	ERGO 70 DC	Bass Ref.	6¼	6¼	Cone	1	Dome		25-30	88		300,3.5k	4/	8 x 35 x 10	Opt.	Opt., Mtl.	38	1750.00 Pair
	ERGO 80 DC	Bass Ref.	8	8	Cone	1	Dome		22-30	88		300,3.5k	4/	9 x 37 x 11	Opt.	Opt., Mtl.	42	2000.00 Pair
	ERGO 90 DC	Bass Ref.	(2)8	6¼	Cone	1	Dome		20-30	88		300,3.5k	4/	10 x 40 x 12	Opt.	Opt., Mtl.	50	3000.00 Pair
	ERGO SC-S	Bass Ref. w/Active EQ	7	7	Cone	1	Dome		18-30	87.5		300,3.5k	4/	9 x 35 x 10	Opt.	Opt., Knit	41	2500.00 Pair
	ERGO SC-L	Bass Ref. w/Active EQ	9	6	Cone	1	Dome		18-30	89		800,3.5k	4/	10 x 41 x 12	Opt.	Opt., Fabr.	52	4000.00 Pair
CARVER	AL-III	Ribbon Dipole; Hybrid	10			48	Ribbon	W,M,T	34-20 ±3	89	60	150	8/4	15 x 73 x 17	Opt.	Blk.	80	2000.00 Pair
CASTLE ACOUSTICS	Trent II	Twin Ports	5			1¼			70-22	89	15		8/	14 x 7 x 8	Opt., Wood Ven.	Blk. Knit	8	349.00 Pair
	Durham 900	Bass Ref.	5			1	Dome		60-22	90	15		8/	16 x 8 x 10	Opt., Wood Ven.	Blk. Knit	15	529.00 Pair
	York	Twin Ports	6			1	Dome		50-22	89	25		8/	17 x 9 x 10	Opt., Wood Ven.	Blk. Knit	16	669.00 Pair
	Severn	Bass Ref.	5			1	Dome		47-25 ±3	87	25		8/6	31 x 8 x 9	Mahog.	Blk. Knit	26	1299.00 Pair
	Chester	¼-Wave Bass Loading	6			1	Dome		44-25	90	30		8/	36 x 9 x 10	Opt., Wood Ven.	Blk. Knit	37	1499.00 Pair
	Howard	¼-Wave Bass Loading	(2)6			1	Dome		40-25	90	30		8/	41 x 10 x 16	Opt., Wood Ven.	Blk. Knit	55	1999.00 Pair
	Winchester	¼-Wave Bass Loading	(2)6			1	Dome		35-25	90	30		8/	44 x 9 x 19	Opt., Wood Ven.	Blk. Knit	68	2999.00 Pair
CDE/ CLASSICAL DESIGN & ENGINEERING	Mini Monitor IV	Inf. Baf.	5½			1	Dome		50-20	90	20	1.5k	/4	7 x 11 x 9	Lacq. Teak	Blk. Knit	15	750.00 Pair
	Mini Monitor V	Inf.,Baf.	5½			1	Dome		50-32	86	20	1.5k	/4	15 x 6 x 9	Lacq. Teak	Blk. Knit	15	1250.00 Pair
	Tower I	Pas. Rad.	8	7	Cone	1	Dome		40-20	91	20	200,1.5k	/8	8 x 37 x 12	Blk. Lacq.	Blk. Knit	47	3100.00 Pair
	Mini Tower & Double Subwoofer	Inf. Baf. Sat. & Ported Sub.	8	5½	Cone	1	Dome		22-32	91	40	150,1.5k	4/16	Four Pieces	Blk. Lacq.	Blk. Knit	100 Sys.	5800.00 Sys.
	Reference	Inf. Baf. Sat. & Ported Sub.	(2)10	(2)5½	Cones	1	Dome		20-32	90	50	100,1.5k		Four Pieces	Blk. Lacq.	Blk. Knit	500 Sys.	42,000. Sys.
	Colossus	Inf. Baf. Sat. & Ported Sub.	(2)8, (6)10	6½	Cone	1	Dome		15-32	91	50	65,300, 1.5k		Four Pieces	Blk. Lacq.	Blk. Knit	1100 Sys.	61,000. Sys.
CELESTION	MP1	A/V; Vented	4½			1	Dome		70-20 ±3	90	10	4k	8/	12 x 6 x 9	Opt.	Opt., Knit	6	299.00 Pair w/Stands
	Little 1	Sealed	3½			1	Dome		100-20 ±3	90	10	4k	8/	8 x 6 x 4	Opt.	Opt., Knit	3	179.00 Pair w/Stands
	Center 2	A/V; Ctr. Ch.; Vented	(2)4½			1	Dome		80-20 ±3	90	10	4k	8/	7 x 17 x 7	Gray	Gray	8	249.00 Each
	CSC	A/V; Ctr. Ch.; Sealed	(2)4			1	Dome		88-20 ±3	89	10	2.5k	8/	5 x 13 x 6	Gray	Gray	6	179.00 Each
	CSW	A/V; Powered Bandpass Sub.	8					W	40-140 ±3		Inc.	80-120 (Adj.)		10 x 21 x 18	Blk. Text.	None	28	449.00 Each
	Impact 10	Surround; Vented	5			1	Dome		50-20 ±3	88	10	3.5k	6/	12 x 8 x 8	Blk. Ash	Blk. Knit		199.00 Pair
	Impact 15	Surround; Vented	6			1	Dome		49-22 ±3	89	10	3.5k	6/	15 x 10 x 10	Blk. Ash	Blk. Knit		299.00 Pair
	Impact 20	A/V; Surround; Dual Port	8			1	Dome		46-22 ±3	90	10	3.5k	8/	19 x 11 x 11	Blk. Ash	Blk. Knit		399.00 Pair
	Impact 25	A/V; Vented	8			1	Dome		43-22 ±3	90	10	3k	8/	32 x 11 x 11	Blk. Ash	Blk. Knit		550.00 Pair
(Continued)	Impact 30	A/V; Vented	6	4	Cone	1	Dome		47-22 ±3	90	10	700,3k	4/	32 x 9 x 10	Blk. Ash	Blk. Knit		650.00 Pair

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CIRCLE NO. 98 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Subwoofer=SW	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CELESTION (Continued)	Impact 35	A/V; Vented	8	4	Cone	1	Dome		40-22 ±3	90	10	600,3k	4/	35 x 11 x 11	Blk. Ash	Blk. Knit		750.00 Pair
	Impact 40	A/V; Dual Port	10	5	Cone	1	Dome		35-22 ±3	91	10	580,3k	4/	39 x 13 x 11	Blk. Ash	Blk. Knit		950.00 Pair
	100	Sealed	6½			1¼	Dome		53-20 ±3	84	25	2.2k	8/	17 x 8 x 10	Opt., Wood	Blk. Knit	21	1199.00 Pair
	300	Trans. Line	6½			1¼	Dome		26-20 ±3	84	25	2.2k	8/	38 x 8 x 13	Opt., Wood	Blk. Knit	43	1799.00 Pair
	SL6si	Sealed	6½			1¼	Dome		60-20 ±3	84	25	2.8k	8/	15 x 8 x 11	Opt., Wood	Blk. Knit	10	899.00 Pair
	SL600si	Sealed	6½			1¼	Dome		60-20 ±3	82	35	2.3k	8/	15 x 8 x 9	Gray Text.	Blk. Knit	11	2099.00 Pair
	SL700SE	Sealed	6½			1¼	Dome		50-20 ±3	82	35	3k	8/	15 x 8 x 9	Gray Nxtl.	Blk. Knit	14	3399.00 Pair w/Stands
	Kingston	Sealed	6½			1¼	Dome		60-20 ±3	84	35		8/	40 x 9 x 14	Wht.	Wht. Knit	90	3999.00 Pair w/Stands
CELLO LTD.	Grand Master	Ac. Sus.	(2)12	(8)2	Domes	(8)¾	Domes			127	200	500,5k	2/1	17 x 18 x 87	Opt.	Blk. Mesh	500	55,000. Pair
	Master	Ac. Sus.	(2)12	(4)2	Domes	(4)¾	Domes			115	200	500,5k	4/2	17 x 18 x 62	Opt	Blk. Mesh	370	30,000. Pair
	Premiere	Variovent	12	3	Dome	1	Dome			115	50	500,7k	6/4	17 x 18 x 45	Opt.	Blk. Mesh	260	15,000. Pair
	Legend	Ac. Sus.	12	3	Dome	1	Dome			115	50	500,5k	4/3	14 x 12 x 27	Opt., Wood	Blk. Mesh	72	6500.00 Pair
	Serafin	Powered	9			1	Dome		40-20		60; 90 Inc.	2k		13 x 15 x 19	Opt., Wood	Blk. Mesh	65	10,500. Pair
CENTER STAGE SPEAKERS	1000	A/V; Vented	5¼			1	Dome		65-20 ±3	87	20	3k	8/6	12 x 8 x 7	Oak Ven.	Blk. Knit	16	498.00 Pair
	2000	A/V; Vented	6½			1	Dome		42-20 ±3	88	15	3k	8/6	16 x 10 x 8	Oak Ven.	Blk. Knit	22	598.00 Pair
	5000	Vented	12	6½	Cone	1	Dome		28-20 ±3	91	20	250,4k	8/6	39 x 15 x 11	Oak Ven.	Blk. Knit	81	1398.00 Pair
	Center	A/V; Vented	(2)5¼			1	Dome		55-20 ±3	88	20	2.8k	8/6	8 x 18 x 11	Oak Ven.	Blk. Knit	30	399.00 Each
	Dipole	A/V; Sealed	(2)5¼			(2)¾	Domes		65-20 ±3	88	15	3k	4/4	12 x 8 x 7	Oak Ven.	Blk. Knit	17	598.00 Pair
	Sub	Sealed Sub.	12						30-90 ±3	92	25	100	4/4	18 x 18 x 19	Oak Ven.	Blk. Knit	58	599.00 Each
	Power Sub	Powered, Sealed Sub.	12					W	30-90 ±3		150 Inc.	40-180 (Adj.)		18 x 18 x 19	Oak Ven.	Blk. Knit	66	799.00 Each
	Pro Sub	Sealed Sub.	12						25-80 ±3	88	50	100	6/4	29 x 18 x 15	Oak Ven.	Blk. Knit	88	799.00 Each
	Power Pro Sub	Powered, Sealed Sub.	12					W	25-80 ±3		150 Inc.	40-180 (Adj.)		29 x 18 x 15	Oak Ven.	Blk. Knit	98	1099.00 Each
	Interface Senior	Sealed; D'Appolito	(2)12	(2)6½	Cones	1	Dome		27-20 ±3	86	200	125,4k	4/2	58 x 21 x 17	Oak Ven.	Blk. Knit	260	12,000. Pair
	Interface Grand Daddy	Sealed Sub.	(4)12						21-80 ±2	88	200	80	8/4	19 x 58 x 21	Oak Ven.	Blk. Knit	280	4000.00 Each
	Interface Junior	Vented; D'Appolito	(2)6½			1	Dome		44-20 ±3	88	30	3k	4/3		Oak Ven.	Blk. Knit	65	3000.00 Pair
	Interface Tot	Vented; D'Appolito	(2)5			1	Dome		58-20 ±3	88	30	3k	4/3		Oak Ven.	Blk. Knit	50	1200.00 Pair
CERWIN-VEGA	L-7	Bass Ref.	7			1	Dome		40-20 ±3	92	5	3.5k	8/6	9 x 14 x 9	Blk. Vnl.	Blk. Knit	14	170.00 Each
	L-9	Bass Ref.	10			1	Dome		40-20 ±3	93	5	4k	8/6	13 x 22 x 11	Blk. Vnl.	Blk. Knit	34	220.00 Each
	Re-20	Bass Ref.	8			1	Dome		40-20 ±3	93	5	2.5k	8/	20 x 11 x 12	Wal. Vnl.	Blk. Knit	26	205.00 Each
	Re-25	Bass Ref.	10	4	Cone	1	Dome		38-20 ±3	95	5	1k,6k	6/	28 x 13 x 12	Wal. Vnl.	Blk. Knit	40	310.00 Each
	Re-30	Bass Ref.	12	4	Cone	1	Dome		28-20 ±3	97	5	500,6k	4/	32 x 17 x 15	Wal. Vnl.	Blk. Knit	57	345.00 Each
	Re-38	Bass Ref.	15	6½	Cone	1	Dome		27-20 ±3	102	5	600,4.5k	4/	36 x 18 x 19	Wal. Vnl.	Blk. Knit	90	540.00 Each
	VS-80	Bass Ref.	8			1	Dome		38-20 ±3	94	5	3.6k	6/4	20 x 12 x 11	Wal. Vnl.	Blk. Knit	26	205.00 Each
	VS-100	Bass Ref.	10	4	Cone	1	Dome		37-20 ±3	95	5	650,6k	6/4	12 x 28 x 13	Wal. Vnl.	Blk. Knit	40	310.00 Each
	VS-120	Bass Ref.	12	4	Cone	1	Dome		28-22 ±3	97	5	300,6k	4/3.5	17 x 32 x 15	Wal. Vnl.	Blk. Knit	57	345.00 Each
	VS-150	Bass Ref.	15	6½	Cone	1	Dome		28-22 ±3	102	5	400,6k	4/3.4	18 x 36 x 19	Wal. Vnl.	Blk. Knit	90	540.00 Each
	DX-1	Bass Ref.	8			1	Dome		40-18 ±3	92	5	2.5k	8/6.4	11 x 20 x 11	Wood Vnl.	Blk. Knit	25	205.00 Each
	DX-3	Bass Ref.	10	4	Cone	1	Dome		37-18 ±3	94	5	350,5k	8/6.4	13 x 28 x 11	Wood Vnl.	Blk. Knit	34	320.00 Each
	DX-5	Bass Ref.	12	4	Cone	1	Dome		36-18 ±3	96	5	400,5k	8/6.4	15 x 31 x 11	Wood Vnl.	Blk. Knit	44	345.00 Each
	DX-7	Bass Ref.	12	6½	Cone	1	Dome		34-20 ±3	98	5	250,5k	4/3.5	15 x 34 x 15	Wood Vnl.	Blk. Knit	69	410.00 Each
	DX-9	Bass Ref.	15	6½	Cone	1	Dome		30-20 ±3	101	5	250,5k	4/3.5	18 x 36 x 18	Wood Vnl.	Blk. Knit	85	555.00 Each
	AT-8	Bass Ref.	8			1	Dome		38-22 ±3	94	5	3k	6/4	12 x 21 x 10	Opt., Vnl.	Blk. Knit	26	205.00 Each
	AT-10	Bass Ref.	10	5	Cone	1	Dome	M,T	30-22 ±3	95	5	400,3k	6/4	14 x 29 x 14	Opt., Vnl.	Blk. Knit	40	310.00 Each
	AT-12	Bass Ref.	12	5	Cone	1	Dome	M,T	28-28 ±3	97	5	400,3k	6/4	16 x 30 x 14	Opt., Vnl.	Blk. Knit	55	345.00 Each
	AT-15	Bass Ref.	15	(2)5	Cones	1	Dome	M,T	28-28 ±3	102	5	400,3k	4/4	19 x 37 x 19	Opt., Vnl.	Blk. Knit	90	
	HT-CTR	Home Th.; Vented Ctr. Ch.		(2)6½	Cones	1	Dome		80-20 ±2	94	5	80,5k	4/3.5	17 x 8 x 12	Blk. Vnl.	Blk. Knit	19	320.00 Each
	HT-MDC	Home Th.; Ctr. Ch.		(2)5¼	Cones	1	Dome		100-20 ±3	90	5	100,7k	8/8	7 x 15 x 7	Blk. Vnl.	Blk. Knit	14	235.00 Each
	HT-SMC	Home Th.; Ctr. Ch.		4x10	Cone	1	Dome		100-10 ±2	91	5		8/8	6 x 15 x 8	Blk. Vnl.	Blk. Knit	10	165.00 Each
	HT-110	Home Th.; Vented Sub.	10						38-100 ±2	94	5	100	8/7	13 x 18 x 25	Blk. Wood Vnl.	Blk. Knit	55	290.00 Each
	HT-S6	Home Th.; Vented Sat.		6½	Cone	1	Dome		100-20 ±2	92	5	100,4k	8/6.5	10 x 12 x 9	Blk. Vnl.	Blk. Knit	12	380.00 Pair
	HT-S5	Home Th.; Vented Sat.		5	Cone	1	Dome		125-20 ±3	91	5	125,7k	8/8	9 x 7 x 7	Blk. Vnl.	Blk. Knit	7	330.00 Pair
	HT-210C	Home Th.; Ctr. Ch./ Vented Sub.	(2)10	6½	Cone	1	Dome		38-20 ±2	94	5	100,4k	8/8	33 x 19 x 20	Blk. Vnl.	Blk. Knit	108	650.00 Each
	HT-10D	Home Th.; Bass Ref. Sub.	10						40-125 ±2	93	5	125	8/8	13 x 19 x 17	Blk. Vnl.	Blk. Knit	36	330.00 Each
	HT-11D	Home Th.; Bass Ref. Sub.	10						38-100 ±2	94	5	100	8/	13 x 18 x 25	Blk. Vnl.	Blk. Knit	55	290.00 Each
	HT-12D	Home Th.; Bass Ref. Sub.	12						38-125	94	5	125	8/8	15 x 19 x 24	Blk. Wood Vnl.	Blk. Knit	54	445.00 Each
	HT-10PWR (with remote control)	Home Th.; Powered Sub.	10						30-150 ±3		100 Inc.	150		13 x 17 x 17	Blk. Vnl.	Blk. Knit	55	
	HT-12PWR (with remote control)	Home Th.; Powered Sub.	12						30-150		150 Inc.	150		15 x 18 x 23	Blk. Vnl.	Blk. Knit	72	
	Sensurround System 7	Home Th.; 4 Sats., Ctr. Ch. & 2 Subs.												Seven Pieces	Blk. Vnl.	Blk. Knit		1660.00 Sys.
(Continued)	Sensurround System 6	Home Th.; 4 Sats., Ctr. Ch. & Sub.												Six Pieces	Blk. Vnl.	Blk. Knit		1155.00 Sys.

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CIRCLE NO. 157 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CERWIN-VEGA (Continued)	Sensurround System 5	Home Th.; 4 Sats. & Ctr. Ch./Sub.												Five Pieces	Blk. Vnl.	Blk. Knit		1410.00 Sys.
	W-8x2	Home Th.; In-Wall	8			1	Dome		60-20 ±2	91	5	2.5k	8/6.8	15 x 11 x 4	Matte Wht.	Wht. Mtl.	13	530.00 Pair
	W-SUB8	Home Th.; In-Wall Sub.	8						40-125 ±3	90	5	125	8/6.8	15 x 11 x 4	Matte Wht.	Wht. Mtl.	10	450.00 Pair
CHAPMAN SOUND	T-7	Home Th.; Trans. Line	10	6½	Cone	1	Dome	T	28-20 ±3	90	50	120,3k	4/3	13 x 10 x 44	Opt., Oil. Wood	Blk. Knit	100	2500.00 Pair
	T-8	Home Th.; Trans. Line	10	6½	Cone	2,1	Domes	T,ST	28-20 ±2	89	50	120,2k,10k	4/3	13 x 11 x 46	Opt., Oil. Wood	Blk. Knit	110	3500.00 Pair
CHASE TECH-NOLOGIES	Trio	Sat. & Sub.	8	4		1	Dome	W,T	30-20 ±3	90	30	100,2.5k	6/8	Three Pieces	Blk.	Blk. Mtl.	35 Sys.	399.00 Sys.
	ELF-1	Home Th.	4	2	Cone	¾	Dome		80-18 ±3	85	10	1k,2k	6/8	8 x 5 x 5	Opt., Poly.	Opt., Mtl.	5	129.95 Pair
	WS-5500	900-MHz Wireless	5						100-16 ±3	90	5		4/4	9 x 6 x 5	Opt., Plast.	Mtl.	3	299.00 Pair w/Transmitter
CHIRO	Mesa C-150	THX; Sub.	15						20-80 ±3					20 x 20 x 21	Matte Blk.		95	798.00 Each
	Mesa C-120	Ported Sub.	12						20-80 ±3					17 x 17 x 21	Matte Blk.		75	648.00 Each
CITATION	7.2	THX; Inf. Baf.	(2)6½			(2)1	Domes		85-23 ±3	91	20	2.5k	4/3.8	23 x 10 x 11	Blk. Lacq. Oak	Charc. Knit	42	1350.00 Each
	7.3	THX; Dipole	(2)5½			(2)1	Domes		85-18 ±3	90	20	2.5k	8/4	18 x 14 x 9	Blk.	Charc. Knit	28	950.00 Each
	7.4	THX; Ported Sub.	14						30-100 ±3	91	50		8/6		Blk. Lacq. Oak	Charc. Knit	85	1150.00 Each
CLASSIC AUDIO REPRO-DUCTIONS	Hartsfield	Folded Horn	15	2	Horn	(2)1½	Horns	M,T	31.5-16.5 ±5	102	10	800,7k	8/6	47 x 47 x 24	Opt.	Opt.	225	9450.00 Pair
	Studio Standard	Folded Horn	15	1	Horn	1½	Horn	M,T	40-16.5 ±5	102	10	800,7k	8/6	30 x 45 x 20	Opt.	Opt.	150	
CLEARFIELD	Metropolitan	Vented Trans. Line	(2)8	(2)6	Cones	1	Dome	W,T	25-25 ±3	91	50	125,2k	4/4	10 x 24 x 62	Opt., Wood	Blk. Knit	156	6000.00 Pair
	Continental	Vented Trans. Line	(2)6½			1	Dome	W	31-25 ±3	88	50	2.6k	4/4	8 x 17 x 50	Opt., Wood	Blk. Knit	89	3500.00 Pair
	Diplomat	Sealed	6½			1	Dome		60-25 ±3	87	30	2k	8/6	12 x 12 x 17	Opt.	Blk. Knit	46	1200.00 Pair
	Embassy	Slotted Port Sub.	8					W	30-60	87	30	60	8/6	12 x 15 x 25	Blk.		60	800.00 Pair
	Orpheum	A/V; Sat.	6½			1	Dome		60-25 ±3	87	20	2k	8/6	9 x 10 x 14	Blk.	Blk.	25	895.00 Pair
	Bijou	A/V; Ctr. Ch.	(2)5¼			1	Dome		70-25 ±3	87	20	2k	4/4	7 x 8 x 18	Blk.	Blk.	35	495.00 Each
	Mystic	Dipole Surround	(2)5¼			(2)1	Domes		80-25 ±3	85	20	2k	4/4	7 x 8 x 10	Blk.	Blk.	25	795.00 Pair
COLLETTI SPEAKER SYSTEMS	Minuscolo	Ported	4			3½	Horn	No	65-20	92	15	2.96k	8/	12 x 8 x 7	Opt.	Opt.	12	579.00 Pair
	Bambino	Ported	6½			3½	Horn	No	50-20	92	15	2.96k	8/	16 x 10 x 8	Opt.	Opt.	20	829.00 Pair
	Signora	Ported	6½			3½	Horn	No	50-20	92	15	2.96k	8/	16 x 10 x 8	Opt.	Opt.	25	899.00 Pair
	Piccolo	Ported	6½			3½	Horn	No	38-20	92	15	2.96k	8/	19 x 12 x 10	Opt.	Opt.	30	979.00 Pair
	Grande	Ported	8	5¼	Cone	3½	Horn	No	35-20	92	15	155,2.96k	8/	32 x 14 x 14	Opt.	Opt.	75	2599.00 Pair
	Decimo	Ported	10	5¼	Cone	3½	Horn	No	30-20	92	15	155,2.96k	8/	34 x 16 x 16	Opt.	Opt.	85	2799.00 Pair
	Torre	Ported	12	5¼	Cone	3½	Horn	No	25-20	92	15	155,2.96k	8/	36 x 18 x 18	Opt.	Opt.	95	2999.00 Pair
	Quattro	Sat. & Sub.	12	5¼	Cone	3½	Horn	No	25-20	92	15	155,2.96k	8/	Four Pieces	Opt.	Opt.	130 Sys.	2839.00 Sys.
	Ultimo	Sat. & Sub.	15	5¼	Cone	3½	Horn	No	20-20	92	15	155,2.96k	8/	Four Pieces	Opt.	Opt.	165 Sys.	3099.99 Sys.
	Siciliano	Sat. & Sub.	15	8	Cone	3½	Horn	No	20-20	92	100	155,2.96k	4/	Eight Pieces	Opt.	Opt.	400 Sys.	6000.00 Sys.
COMMUNITY PROFES-SIONAL LOUD-SPEAKERS	CSV52	Bass Ref.	15	6½	Cone	1	PZT		40-20	119	200	500,5k	4/	34 x 18 x 18	Oak Lam.	Brn. Knit	88	999.00 Each
	CSV35	Bass Ref.	15			1	PZT		60-18	121	150	2.5k	8/	24 x 18 x 14	Oak Lam.	Brn. Knit	48	629.00 Each
	CSV25	Bass Ref.	12			1	PZT		70-18	118	100	3k	8/	19 x 15 x 14	Oak Lam.	Brn. Knit	38	529.00 Each
	CSV8	Bass Ref.	8			1	PZT		60-18	114	100	2.5k	8/	14 x 14 x 9	Oak Lam.	Brn. Knit	23	269.00 Each
CONCENTRIC SPEAKER TECH-NOLOGY	Halogram	Coaxial; Concentric Rings	6½			1	Dome		45-20 ±3	90	7	3.5k	8/5	16 x 11 x 11	Opt.	Blk. Foam	36	2995.00 Pair
	Monitor	Concentric Rings	6½			1			40-27 ±3	89	30	2k	8/4	29 x 36 x 11	Opt.	Blk. Foam	100	7995.00 Pair
	Compact Bass Reference	Concentric Rings Sub.	10					W	25-80 ±3	92	100	80	8/4	48 x 26	Opt.		170	4995.00 Pair w/Elec. Xover
	Bass Monitor	Concentric Rings Sub.	12					W	22-80 ±3	92	200	80	8/4	42 x 32	Opt.		195	7995.00 Pair w/Elec. Xover
	Compact Reference	Concentric Rings	6½			1	Dome		45-22 ±3	89	30	2k	8/4	16 x 14 x 11	Opt.	Blk. Foam	42	4495.00 Pair
COUNTER-POINT	Cheops		12,9	5¼	Cone	¾	Dome	SW	20-20 ±2	89	(4) 100	85,700,5k	8/6	Two Pieces Per Side	Opt.	Opt.	375 Side	17,500. Sys. w/Xover
	Bijou	Ctr. Ch.; Sealed Monopole	(2)5¼			1	Dome		60-20	87	50	2k		7 x 18 x 8	Text. Charc.	Blk. Knit	22	545.00 Each
	Mystic	THX; Dipole	(2)5¼			1	Dome				50	2k		10 x 7 x 8	Text. Charc.	Blk. Knit	22	995.00 Pair
	Orpheum	Sealed Monopole	(2)6½			1	Dome		60-20	87	50	2k		14 x 9 x 10	Text. Charc.	Blk. Knit	25	995.00 Pair
	Carlsbad	Ported Sub.	12						25-125	89	100			14 x 18 x 26	Text. Charc.	Blk. Knit	55	1395.00 Pair
CREATIVE ACOUSTICS	DECO 7	In-Ceiling Inf. Baf.	6½			1	Dome		55-19 ±5	83	5	5k	6/3	8 Dia.	Wht.	Opt.	5	450.00 Pair
	DECO 5	In-Ceiling	5¼			1	Dome		70-19 ±5	83	5	5k	8/5	8 Dia.	Wht.	Opt.	3	290.00 Pair
	DECO 7W	In-Ceiling Inf. Baf. Reflect.	6½			¾	Dome		60-19 ±3	89	20	5k	6/4	8 Dia.	Wht.	Wht. ABS	5	550.00 Pair
CROSBY AUDIO WORKS	CAW-1 (modified Quad ESL63)	ES								92	50			36 x 26 x 11		Blk.	58	2900.00 Pair
	CAW-10	ES								97	75					Blk.	63	3500.00 Pair
CSI (Continued)	SW-850	Sub.	8						35-240 ±3	90	50		8/	20 x 13 x 5	Blk. Wood		20	179.50 Each

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CIRCLE NO. 71 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CSI (Continued)	SP-800SW	In-Wall; Sub.	8						30-800	88	75		8/	14 x 10 x 4	Plast.	Wht.	6	170.95 Each
	SP-802A	In-Wall	8			1	Dome	T	35-20 ±3	90	60	2.2k	8/	14 x 10 x 4	ABS	Wht. Mtl.	6	146.25 Each
	SP-602A	In-Wall	6			1	Dome	T	40-22 ±3	90	40	2.5k	8/	12 x 9 x 4	ABS	Wht. Mtl.	4	103.50 Each
	SP-502A	In-Wall	5¼			1	Dome		50-20 ±3	90	20	3k	8/	11 x 8 x 3	ABS	Wht. Mtl.	3	67.95 Each
	SP-402A	In-Wall	4			1	Dome		50-20 +3	90	15	3k	8/	9 x 6 x 3	ABS	Wht. Mtl.	3	39.95 Each
	SP-100	Bass Ref.	3½			2	Dome		55-22	90	45		8/	8 x 5 x 4	Plast.	Opt.	5	124.95 Pair
	SP-50W	Outdoor; Bass Ref.	3½			2	Dome		55-22	90	45		8/	8 x 5 x 4	Plast.	Wht.	5	108.00 Pair
	SPW-35	Outdoor; Bass Ref.	8						130-15		50		8/	8 Dia. x 10	ABS	Tan	6	82.95 Each
	CCS-100	Ctr. Ch.	(2)4			1	Dome		70-20	89	50		8/	13 x 6 x 6	Wood	Blk.	10	99.50 Each
CURTIS AUDIO	Vision 1.0	Inf. Baf.	10	5½	Cone	1	Dome		40-21 ±3		100	250,5k	5.6/	36 x 12 x 17	Tung Oil	Foam	105	3500.00 Pair
	Vision 1.5	Ported	5½			1	Dome		65-21 ±3		25	5k	6.5/	13 x 7 x 9	Tung Oil	Foam	25	1100.00 Pair
DAHLQUIST	DQ 32	Phased Array	10	5	Cone	⅞	Dome		23-22 +0,-3	87	50	290,2.6k	4/2.5	13 x 45 x 16	Mahog.	Blk. Knit	100	1295.00 Each
	DQ 42	Phased Array	(2)10	4	Cone	⅞	Dome		20-22 +0,-3	87	50	120,550, 3.2k	4/2.5	13 x 52 x 20	Mahog.	Blk. Knit	123	1795.00 Each
DANA AUDIO	1	Ac. Sus.	6			¾	Dome		60-20 ±3	87	30	4k	8/6	15 x 9 x 7	Blk. Vnl.	Blk. Knit	18	199.00 Pair
	Sub 1	Ported Sub.	8					W	32-100 ±3	91	30	80	8/6	38 x 13 x 13	Matte Blk.	Blk. Mesh	28	250.00 Each
	Sub 2	Ported Sub.	10					W	20-100 ±3	91	30	80	8/6	38 x 16 x 16	Matte Blk.	Blk. Mesh	40	350.00 Each
	3	Inf. Baf.	(2)5¼			¾	Dome		60-20 ±3	94	10	3.5k	4/3	7 x 16 x 10	Blk. Vnl.	Blk. Knit	21	300.00 Pair
	4	Bass Ref.	8			1	Dome		32-20 ±2	91	30	1.4k	8/6	13 x 29 x 12	Blk. Vnl.	Blk. Knit	48	450.00 Pair
DCM	TimeWindow Seven	Staggered Trans. Line	(2)9	(2)6½	Cones	(3)¾	Domes		28-25 ±3	92	10		4/	48 x 14 x 19	Gloss Blk.	Blk. Knit	70	2999.00 Pair
	TimeWindow SurroundScape	Trans. Line	(2)6½			(2)¾	Domes		35-20	92	5		6/	12 x 16 x 40	Blk.	Blk.	43	698.00 Each
	TimeFrame TF-600	Staggered Trans. Line	6½	6½	Cone	(3)¾	Domes		30-20	92	5		6/	41 x 17 x 8	Opt., Oak	Blk. Knit	47	749.00 Pair
	TimeFrame TF-400	Staggered Trans. Line	6½	6½	Cone	(2)¾	Domes		40-20	92	5		6/	38 x 15 x 8	Opt., Oak	Blk.	38	598.00 Pair
	Series Two Monitor CX-Center	Ctr. Ch.; Ac. Sus.	(2)4			¾	Dome		90-20	89	5		8/	17 x 5 x 10	Blk.	Gray	9	124.50 Each
	Monitor CX-007	Ac. Sus.	4			¾	Dome		90-20	88	5		8/	6 x 8 x 5	Blk.	Blk.	3	139.00 Pair
	Monitor CX-07	Bass Ref.	6½			¾	Dome		55-20	91	5		8/	15 x 8 x 9	Blk.	Blk. Knit	12	259.00 Pair
	Monitor CX-17	Trans. Line	6½			¾	Dome		45-20	92	5		8/	17 x 9 x 10	Opt.	Blk. Knit	15	369.00 Pair
	Monitor CX-27	Trans. Line	6½	6½	Cone	¾	Dome		35-20	93	5		6/	27 x 10 x 11	Blk.	Blk.	25	519.00 Pair
	Series Two KX 10	Mod. Trans. Line	10	6½	Cone	¾	Horn		30-20	98	5		4/	12 x 14 x 29	Blk.	Blk. Knit	39	249.00 Each
	KX 12	Mod. Trans. Line	12	6½	Cone	¾	Horn		26-20	99	5		4/	14 x 16 x 33	Blk.	Blk.	50	299.00 Each
	KX 212	Mod. Trans. Line	(2)12	6½	Cone	¾	Horn		25-20	104	5		4/	14 x 16 x 46	Blk.	Blk.	64	399.00 Each
	KX 6	Ac. Sus.	6½			¾	Horn		80-20	96	5		8/	13 x 9 x 9	Blk.		10	129.00 Each
	KX Center	Ctr. Ch.; Ac. Sus.	(2)6½			¾	Horn		50-20	97	5		6/	8 x 22 x 9	Blk.	Blk. Knit	15	199.00 Each
	KX Sub 2	Trans. Line Powered Sub.	(2)12						20-130		Inc.	Adj.		21 x 17 x 21	Blk.	Blk. Knit	55	599.00 Each
	Sub 712	Powered Sub.	8					SW	28-80 (Adj.)		Inc.	75			Blk.	Blk.		699.00 Each
	Sub 710	Powered Sub.	(2)6½					SW	32-120 (Adj.)		Inc.	100		9 x 14 x 19	Blk.	Blk.	25	399.00 Each
	Cine-Magic Six	Home Th.; Sats., Ctr. Ch. & Powered Sub.	(2)6½	(6)4	Cones	(5)¾	Domes	SW	32-20 (Adj.)	89	5 Inc.	100,3k	8/	Six Pieces	Blk.	Blk.	54 Sys.	799.00 Sys.
	Power Trio	Home Th.; Sat. & Powered Sub.	(2)6½	(2)4	Cones	(2)¾	Domes	SW	32-20 (Adj.)	89	5 Inc.	100,3k	8/	Three Pieces	Blk.	Blk.	39 Sys.	499.00 Sys.
DEFINITIVE TECHNOLOGY	BP2000	Bipolar; Powered	15	(4)6½	Cones	(2)1	Domes	W	15-30	91	20; Inc.	80,3k	8/4	9 x 50 x 17	Opt.	Blk. Knit	120	From 1499.00 Each
	CLR2000	Ctr. Ch.		(2)6½	Cones	1	Dome		22-30	90	20	3k	8/4	22 x 9 x 15	Blk. Lacq.	Blk. Knit	43	650.00 Each
	BPX	Surround; Bipolar		(4)5¼	Cones	(2)1	Domes		35-30	90	20	4k	8/4	18 x 10 x 7	Opt.	Opt.	18	From 399.00 Each
	BP2000 Home Theater	Home Th.; Bipolar	15					W	15-30				8/4	Five Pieces	Opt.	Opt.	319 Sys.	4446.00 Sys.
	BP20	Bipolar Trans. Line	(4)6½			(2)1	Domes		18-28	90	20	2.5k	8/4	9 x 15 x 46	Opt.	Blk. Knit	70	799.00 Each
	BP10	Bipolar Trans. Line	(2)6½			(2)1	Domes		20-28	90	20	2.5k	8/4	9 x 12 x 42	Opt.	Blk. Knit	55	550.00 Each
	BP8	Bipolar Trans. Line	(2)5¼			(2)¾	Domes		22-28	90	20	3.5k	8/4	7 x 11 x 38	Opt.	Blk. Knit	38	399.00 Each
	BP6	Bipolar Trans. Line	(2)5¼			(2)¾	Domes		25-25	90	20	3k	8/4	7 x 11 x 35	Matte Blk.	Blk. Knit	42	299.00 Each
	DR7 Tower	Trans. Line	6½			1	Dome		22-28	90	20	2.6k	8/4	8 x 11 x 35	Blk.	Blk. Knit	38	299.00 Each
	DR7 Bookshelf	Trans. Line	6½			1	Dome		26-28	90	20	2.6k	8/4	8 x 11 x 22	Blk.	Blk. Knit	28	249.00 Each
	Celsius DR	Trans. Line	5¼			1	Dome		40-28	90	20	3.5k	8/4	7 x 12 x 11	Blk.	Blk. Knit	18	185.00 Each
	Celsius Sub Sat	Sat. & Powered Sub.	15	5¼	Cone	1	Dome	W	18-28	90	20; 185 Inc.	80,3.5k	8/4	Three Pieces	Blk.	Blk. Knit	98 Sys.	1069.00 Sys.
	Celsius Home Theater	Home Th.; 5 Sats.& Powered Sub.	15	5¼	Cone	1	Dome	W	18-28	90	20; 185 Inc.	80,3.5k	8/4	Six Pieces	Blk.	Blk. Knit	134 Sys.	1618.00 Sys.
	BP1	Surround; Bipolar Sat.	(2)4½			(2)¾	Domes		60-25	90	10	3.5k	8/4	10 x 6 x 6	Opt.	Opt., Knit	9	175.00 Each
	BP2	Surround; Bipolar Sat.	(2)5¼			(2)¾	Domes		50-28	90	10	3.5k	8/4	7 x 7 x 11	Opt.	Opt., Knit	10	250.00 Each
	BP1 Sub Sat	Bipolar Sat. & Powered Sub.	15	(2)4½	Cones	(2)1	Domes	W	18-25	90	20; 185 Inc.	80,3.5k	8/4	Three Pieces	Blk.	Blk. Knit	80 Sys.	1049.00 Sys.
	BP1 Home Theater	Home Th.; 5 Bipolar Sats. & Powered Sub.	15	(2)4½	Cones	(2)1	Domes	W	18-25	90	20; 185 Inc.	80,3.5k	8/4	Six Pieces	Blk.	Blk. Knit	116 Sys.	1598.00 Sys.
	C1jr	Ctr. Ch.	5¼			¾	Dome		55-28	90	10	3.5k	8/4	7 x 17 x 9	Blk.	Blk. Knit	18	199.00 Each
	C1	Ctr. Ch.	(2)5¼			1	Dome		45-28	90	10	3.5k	8/4	19 x 6 x 8	Blk.	Blk. Knit	21	299.00 Each
	C/L/R 1000	A/V; Main or Ctr. Ch.	(2)6½			1	Dome		25-28	90	20	2.6k	8/4	8 x 12 x 22	Blk.	Blk. Knit	32	450.00 Each
	PowerField 15	Powered Sub.	15					W	18-125	93	185 Inc.	Var.		17 x 17 x 18	Blk.	Blk. Knit	62	699.00 Each
	PowerField 1500	Powered Sub.	15					W	15-150	93	250 Inc.	Var.		18 x 18 x 20	Opt.	Blk. Knit	90	995.00 Each w/Xover
	PowerField 1800	Powered Sub.	18					W	13-125	93	500 Inc.	Var.		20 x 20 x 22	Opt.	Blk. Knit	93	1599.00 Each

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CIRCLE NO. 97 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
DENNESEN	Serenus	Hybrid ES	8	6½	Cone	(4)3½	ES	No	30-35	89	50	200,3k	8/5	Four Pieces	Opt.	Blk. Foam	160 Sys.	2400.00 Sys.
	ESL Mini	Hybrid ES	5			(4)3½	ES	No	75-35	89	25	3k	8/5	24 x 7 x 10	Opt.	Blk. Foam	25	1250.00 Pair
DENON	SC-5.5	Ported	5¼			1	Cone		40-20	88	10		8/	6 x 12 x 7	Gray Text.	Blk. Knit	4	200.00 Pair
DEREK SPEAKER-SCULPTURE	Seahorse	On-Wall Trans. Line	5						50-17	90	10		8/	8 x 12 x 24	Opt.	None	15	400.00 Pair
	Cobra	Trans. Line	5						50-17	90	10		8/	14 x 14 x 36	Opt.	None	15	700.00 Pair
	Reflection	Trans. Line	6½			½	Dome		40-20	90	15	5k	8/	12 x 12 x 50	Opt.	None	50	1750.00 Pair
	Skyscraper	Bipolar Trans. Line	10	(4)5	Cones	(2)1	Domes	M,T	30-20	93	25	200,6k	8/	13 x 20 x 51	Opt.	Blk. Mtl.	125	3500.00 Pair
	Scorpion Sub	Trans. Line Sub.	12						25-200	90	30	200	4/	15 x 30 x 25	Opt.	Blk. Mtl.	75	800.00 Each
	Titan's Ark	Trans. Line Sub.	12						25-200	90	30	200	4/	16 x 16 x 84	Opt.	Blk. Mtl.	100	3500.00 Each
	Sub-London Lights	Trans. Line Sub.	12						25-200	90	30	200	4/	16 x 16 x 84	Opt.	Blk. Mtl.	100	3500.00 Each
	Prometheus	Trans. Line	(2)8	6½	Coax Cone	1,½	Coax Dome, Dome	M,T	30-20	93	20	200,1.5k	4/	12 x 9 x 65	Opt.	Blk. Mtl.	75	3500.00 Pair
	The Offering	Tripolar Trans. Line	(3)5						50-17	90	30		16/	13 x 13 x 66	Opt.	None	50	2000.00 Pair
DGX AUDIO	DDL-1	Powered Bass Ref.	12	2	Dome	1	Dome	No	20-20 ±3	91	100 Inc.	2.3k,6.8k	8/4	16 x 11 x 40	Opt.	Blk. Knit	68	1995.00 Pair w/DDA-1 Amp/Prcssr.
DIAPASON	Adamantes		6½			¾	Dome		34-20	91	15	2.5k	6/3.7	10 x 14 x 15	Ash	Blk. Knit	21	3998.00 Pair
	Prelude	Ported	5½			1	Dome		40-20	90	15	2.2k	6/3.7	10 x 14 x 10	Ash	Brn. Knit	18	1898.00 Pair
	Micra	Ported	4			1	Dome		55-20	86	25	2.5k	8/6.5	8 x 12 x 11	Ash	Brn. Knit	10	1295.00 Pair
DIGITAL PHASE	AP-.5 Bookshelf	Home Th.; Acousta-Reed	3			1	Dome		35-20 ±1.5	81		3k	8/6.5	13 x 8 x 9	Opt., Oak	Blk. Knit	17	650.00 Pair
	AP-.7 Bookshelf	Home Th.; Acousta-Reed	(2)3			1	Dome		35-20 ±1.5	87		3k	4/4	16 x 11 x 12	Opt., Oak	Blk. Knit	24	1000.00 Pair
	AP-.7 Shielded Center Channel	Home Th.; Ctr. Ch.; Acousta-Reed	(2)3			1	Dome		35-20 ±1.5	87		3k	4/4	7 x 21 x 13	Opt., Oak	Blk. Knit	27	600.00 Each
	AP-1 Floor Standing	Home Th.; Acousta-Reed	6			1	Dome		35-20 ±1.5	86		3k	8/6	38 x 10 x 11	Opt., Oak	Blk. Knit	50	1250.00 Pair
	AP-2 Floor Standing	Home Th.; Acousta-Reed	(2)6			1	Dome		35-20 ±1.5	91		3k	4/4	42 x 13 x 14	Opt., Oak	Blk. Knit	79	1700.00 Pair
	AP-4 Floor Standing	Home Th.; Acousta-Reed	(4)6			(4)1	Domes		35-20 ±1.5	91		3k	8/6.5	50 x 16 x 17	Opt., Oak	Blk. Knit	130	3200.00 Pair
DISC-WASHER	1555	Powered							50-15		2 Inc.		8/					19.99 Pair
	1561	Powered							50-15		Inc.		8/		Blk.	Gray		25.99 Pair
	1557	Powered							50-50		2.5 Inc.		8/					29.99 Pair
DUNLAVY AUDIO LABS	SC I		(2)5½			1⅛	Dome			91	40		5/3.5	20 x 8 x 10	Opt., Oak	Blk. Knit	22	995.00 Pair
	SC II		(2)6½			1⅛	Dome			91	50		4/3	65 x 8 x 10	Opt., Oak	Blk. Knit	60	2295.00 Pair
	SC III		(2)7	(2)5½	Cones	1⅛	Dome			91	50		4/3	72 x 9 x 12	Opt., Oak	Blk. Knit	80	3495.00 Pair
	SC IV		(2)10	(2)5½	Cones	1⅛	Dome			91	100		5/3	72 x 12 x 18	Opt., Oak	Blk. Knit	180	5495.00 Pair
	SC V		(2)12, (2)7	(2)3	Domes	1⅛	Dome			91	100		3/2	75 x 15 x 27	Opt., Oak	Blk. Knit	305	9995.00 Pair
	SC VI		(2)15, (2)8	(2)5½	Cones	1⅛	Dome			91	100		5/2.5	78 x 18 x 33	Opt., Wood	Blk. Knit	535	20,000. Pair
DUNTECH	Sovereign C-7000	Pulse Coherent Point Source (PCPS)	(2)12, (2)7	(2)2	Domes	¾	Dome	W,M,T	27-20 ±2	90	100	300,2k,6k	4/3	74 x 14 x 35	Rswd.	Blk. Knit	375	29,995. Pair w/Krell KBX Xover
	Sovereign C-6000	PCPS	(2)12, (2)7	(2)2	Domes	¾	Dome		27-20 ±2	90	100	300,2k,6k	4/3	74 x 14 x 35	Oak	Blk. Knit	375	20,995. Pair
	Princess C-5000	PCPS	(2)9	(2)5	Cones	1	Dome		38-20 ±2	90	100	500,5k	4/3	74 x 12 x 20	Oak	Blk. Knit	146	10,995. Pair
	Marquis C-4000	PCPS	(2)8	(2)4	Cones	1	Dome		45-20 ±2	92	60	1k,5k	4/3	59 x 11 x 18	Oak	Blk. Knit	117	7995.00 Pair
	Viceroy C-2000	PCPS	(2)8			1	Dome		42-20 ±2.5	91			4/	50 x 14 x 17	Oak	Blk. Knit	114	4995.00 Pair
	Statesman C-1000	PCPS	(2)6½			1	Dome		45-18 ±2.5	88			4/	49 x 12 x 16	Oak	Blk. Knit	77	3995.00 Pair
	Ambassador C-500	PCPS	(2)6½			1	Dome		55-20 ±3	90			4/	48 x 11x 15	Oak	Blk. Knit		2995.00 Pair
	PCL-25	PCPS	(2)6½			1	Dome		55-20 ±3	89	30	3k	6/	24 x 11 x 14	Rswd.	Blk. Knit	44	1995.00 Pair
	PCL-10	PCPS	4½			1	Dome		80-20 ±2	85			6/	11 x 7 x 9	Jarrah		13	1395.00 Pair
	Regent D-400	PCPS	(2)12	(2)7	Cones	1	Dome		30-20 ±3	90	100	450,4k	4/3	74 x 14 x 23	Satin Blk.	Blk. Knit	161	7495.00 Pair
	Baron D-300	PCPS	(2)8	(2)4	Cones	1	Dome		45-20 ±3	92	60	1k,5k	4/3	57 x 11 x 14	Satin Blk.	Blk. Knit	99	4495.00 Pair
	Viscount D-200	PCPS	(2)6½			1	Dome		50-20 ±3	91	60	3k	4/3	34 x 11 x 14	Satin Blk.	Blk. Knit	53	2495.00 Pair
	Esquire D-100	PCPS	(2)6½			1	Dome		55-20 ±3	91	60	3k	4/3	26 x 11 x 14	Satin Blk.	Blk. Knit	40	2195.00 Pair
DUSON	71B	Bass Ref.	5			1	Dome			90	40	2.5k	8/5	32 x 8 x 10	Satin Blk.	Blk. Knit	35	795.00 Pair
	81B	Bass Ref.	5			1	Dome			90	40	2.5k	8/5	35 x 8 x 10	Satin Blk.	Blk. Knit	42	995.00 Pair
	91B	Bass Ref.	7			1	Dome			87	40	2k	8/7	38 x 9 x 11	Satin Blk.	Blk. Knit	48	1395.00 Pair
	101	Bass Ref.	5			1	Dome			87	60	3k	8/5	39 x 8 x 10	Opt.	Opt., Knit	42	From 1795.00 Pair
	102	Bass Ref.	7			1	Dome			88	70	2.5k	8/4	41 x 9 x 11	Opt.	Opt., Knit	54	From 2249.00 Pair
	103	Bass Ref.	8	4	Cone	1	Dome			89	70	100,3.5k	8/4	39 x 9 x 12	Opt.	Opt., Knit	62	From 3295.00 Pair
DYNACO	A-10/Type II		4			¾	Dome		90-7	90				9 x 5 x 5	Blk. Oak Ven.	Blk. Knit	5	120.00 Pair
	HLX-18		4			¾	Dome		50-21	90	60	3k	4/6	9 x 17 x 13	Lacq.	Blk. Knit		260.00 Pair
	HLX-18V	A/V	4			¾	Dome		50-21	90	60	3k		9 x 17 x 13	Lacq.	Blk. Knit		140.00 Each
	A-25 Classic	Aperiodic	10½			1	Dome		45-21	89	70	2.5k	8/	21 x 12 x 10	Wal.Ven.	Blk.	29	758.00 Pair
	FL-650	In-Wall	6½			1			58-20	91	35	2.5k	8/	12 x 9 x 4	Matte Wht.	Wht. Cloth	4	300.00 Pair
	AW-I	Indoor/Outdoor					Dome			90				5 x 7 x 5	Alum.	Opt.	4	100.00 Pair
DYNAUDIO	Audience 5	Bass Ref.	7			1¼	Dome		50-20 ±3	87	20	5k	4/	13 x 10 x 8	Opt., Vnl.	Blk. Knit	12	699.00 Pair
	Audience 10	Bass Ref.	7½			1¼	Dome		40-22 ±2.5	86	30	2.5k	4/	13 x 12 x 9	Opt.	Blk. Knit	15	899.00 Pair
	Audience 15	Bass Ref.	7½			1¼	Dome		40-23 ±3	87	20	2.6k	4/	33 x 12 x 9	Opt., Wood		35	1799.00 Pair
(Continued)	Contour 1.1	Bass Ref.	6			1¼	Dome		47-30 ±3	85	30	1.9k	4/	15 x 11 x 7	Opt., Wood	Blk. Knit	14	1599.00 Pair

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DYNAUDIO (Continued)	Contour 1.3	Bass Ref.	7			1¼	Dome		45-22 ±3	85	30	2k	4/	15 x 12 x 8	Opt., Wood	Blk. Knit	19	1999.00 Pair
	Contour 1.8 mk II	Bass Ref.	(2)7			1¼	Dome		28-30 ±3.5	88	30	2.6k	4/	37 x 12 x 8	Opt., Wood	Blk. Knit	42	2999.00 Pair
	Contour 2 mk II	Variovent	(2)7	2	Dome	1¼	Dome		38-23 ±4	84	60	800,4k	4/	40 x 12 x 9	Opt., Wood	Blk. Knit	45	3899.00 Pair
	Contour 2.8	BLR	(2)8			1¼	Dome		32-21 ±3	86	65	1.65k	4/	41 x 13 x 9	Opt., Wood	Blk. Knit	55	5599.00 Pair
	Contour 4	BLR	8,10	2	Dome	1¼	Dome		29-20 ±2	86	70	930,3k	4/	52 x 15 x 12	Opt., Wood	Blk. Knit	103	9999.00 Pair
	Micron	Ac. Sus.	6			1¼	Dome		55-21 ±3.5	82	60	1.5k	4/	11 x 12 x 7	Opt., Wood	Blk. Knit	15	2499.00 Pair
	Facette	BLR	(2)7			1¼	Dome		40-22 ±4	84	50	3.2k	4/	41 x 9 x 11	Opt., Wood	Blk. Knit	31	3999.00 Pair
	Crafft	Bass Ref.	7			1¼	Dome	W,T	38-22 ±3	86	30	3.2k	4/	16 x 11 x 9	Opt.		24	4299.00 Pair
	Confidence 3	Bass Ref.	8			1¼	Dome		32-28 ±3	86	65	2.6k	4/	20 x 14 x 9	Opt., Wood	Blk. Knit	37	7999.00 Pair w/Stands
	Confidence 5	Bandpass	8,7	2	Dome	1¼	Dome		43-21 ±2.5	83	120	1.08k,4k	4/	47 x 15 x 9	Opt., Wood	Blk. Knit	90	9999.00 Pair
	Consequence	Compd. Variovent	(2)12, 7	2	Dome	1¼,¾	Domes		20-30 ±2.5	83	125	800,1.4k, 2.7k,15k	4/	50 x 24 x 16	Opt., Wood	Blk. Knit	180	24,999. Pair
DZURKO ACOUSTICS	VLS 1	Line Source	(2)12			72x 1¼	Planar Mag.		16-20	85	100	125	6/5.6	Three Pieces	Opt.	Blk.	750 Sys.	22,000. Sys.
	VLS 2	Line Source	(2)10			72x 1¼	Planar Mag.		18-20	85	100	125	6/5.6	Three Pieces	Opt.	Blk.	650 Sys.	16,500. Sys.
	VLS 3	Line Source	10			40	Planar Mag.		24-20	84	100	180	4/3		Opt.	Blk.	140	8000.00 Pair
	Shadow	Aperiodic	(2)8½	(2)5	Cones	1	Dome	W	30-20 ±3	91	40	200,3.5k	4/3.5	49 x 10 x 17	Opt.	Blk.	180	9250.00 Pair
	Jaguar	4th Order	7			1	Dome		48-20 ±3	85	40	3k	8/6	18 x 16 x 10	Opt.	Blk.	65	4500.00 Pair
EAGLE	Podium	Powered	18	6½, 3½	Cones	⅞	Dome	W,M,T	15-25 ±2	90	(8) Inc.	120,250, 2.5k	4/	Eight Pieces	Opt.	Opt.	728 Sys.	85,000. Sys.
EGGLESTON-WORKS	Altar	Trans. Line	(2)12	(2)6	Cones	1¼	Dome		21-24	87	100		6.9/3	15 x 18 x 38	Blk.	Blk. Poly.	210	12,960. Pair
ELAC	EL 41 S	Bass Ref.	6½	3½	Cone	2	Cone		45-20	87	30	2k,9.5k	4/8	15 x 8 x 10	Opt.	Opt., Knit	13	400.00 Pair
	EL 51 S	Bass Ref.	6½			¾	Dome		44-20	87	30	4.8k	4/4	15 x 8 x 10	Opt.	Opt., Knit	14	475.00 Pair
	EL 61 S	Bass Ref.	6½			1	Cone		42-22	87	30	2k	4/3.6	16 x 9 x 11	Opt.	Opt., Knit	17	560.00 Pair
	EL 71 S	Bass Ref.	6½			1	Dome		40-25	87	30	2.3k	4/3.6	17 x 7 x 11	Opt.	Opt., Knit	19	655.00 Pair
	EL 81 S	Bass Ref.	6			¾	Dome		40-23	87	30	3k	4/3.2	13 x 8 x 11	Opt.	Opt., Knit	15	750.00 Pair
	EL 91 S	Bass Ref.	6½			1	Dome		38-25	87	30	2.5k	4/3.5	35 x 8 x 9	Opt.	Opt., Knit	24	800.00 Pair
	EL 121 S	Bass Ref.	(2)6			1	Dome		35-25	88	30	2.2k,2.5k	4/3.5	35 x 8 x 10	Opt.	Opt., Knit	31	1500.00 Pair
	EL 141 S	Bass Ref.	(2)8	1½	Cone	¾	Dome		30-22	87	30	900,1k, 3.5k	4/3.3	42 x 10 x 12	Opt.	Opt., Knit	55	2250.00 Pair
	EL 151 S	Bass Ref.	(2)8	6	Cone	1	Dome		28-25	88	30	330,2.2k	4/3.6	45 x 10 x 13	Opt., Ven.	Blk. Knit	66	2800.00 Pair
	305 Pro	Wall; Bass Ref.	4½			¾	Dome		42-23	83	50	3k	4/4	8 x 5 x 11	Opt.	Opt.	12	1045.00 Pair
	Elegant 307	Bass Ref.	(2)4½			1	Dome		38-25	83	60	2.6k	4/3.4	15 x 7 x 12	Blk. Lacq.	Blk. Knit	20	1800.00 Pair
	Elegant 311	Bass Ref.	(2)6			¾	Dome		34-23	84	80	1.1k,3.6k	4/3.2	36 x 7 x 12	Blk. Lacq.	Blk. Knit	48	2800.00 Pair
	Elegant 315	Bass Ref.	(2)6	(2)4½	Domes	1	Dome		32-25	84	80	360,2.6k	4/3.1	47 x 7 x 12	Blk. Lacq.	Blk. Knit	61	3500.00 Pair
	Edition One	Bass Ref.	(2)6			1	Dome		35-25	88	30	2.2k,2.5k	4/3.5	35 x 8 x 10	Opt.		31	1800.00 Pair
	Edition Six	Bass Ref.	(2)8	6	Cone	1	Dome		28-25	88	30	330,2.2k	4/3.6	45 x 10 x 13	Opt.		66	2800.00 Pair
	4π Plus II	Add-On Tweeter					Omni. Ribbon		3.5k-35k	84	80	Sel.	4/2.9	8 x 8 x 7	Blk. Lacq.		13	1720.00 Pair
	211-4π	Bass Ref.	(2)6	1½	Dome		Omni. Ribbon	W,ST	32-35	84	80	1.3k,4.5k	4/3	40 x 8 x 12	Opt.	Opt., Knit	53	3500.00 Pair
	215-4π	Bass Ref.	(4)6	1½	Cone		Omni. Ribbon	W,ST	25-35	84	80	750,800, 4k	4/3.2	51 x 8 x 12	Opt.	Blk. Knit	76	5800.00 Pair
	Dipole 60	Home Th.; Surround; Dipole	4½			(2)¾	Domes		65-23	82	20	3k	8/6.6	8 x 5 x 6	Opt.	Opt.	9	1100.00 Pair
	CM 80	Home Th.; Ctr. Ch.; Bass Ref.	(2)4½			¾	Dome		40-23	84	30	3k	8/5.6	5 x 17 x 14	Matte Blk.	Blk. Knit	17	550.00 Each
	Bass 160	Home Th.; Double Bandpass Sub.	(2)8						28-100	88	30	100	8/6	23 x 11 x 15	Matte Blk.		44	640.00 Each
	M 80	Home Th.; Bass Ref.	(2)4½			¾	Dome		40-23	84	30	3k	8/5.6	17 x 7 x 11	Matte Blk.	Blk. Knit	18	575.00 Each
	CM-W 80	Home Th.; Ctr. Ch.; Wall-Mount; Bass Ref.	(2)4½			¾	Dome		42-23	86	30	3k	8/4.5	17 x 14 x 6	Opt., Lacq.	Opt., Knit	17	700.00 Each
	M 140	Home Th.; Bass Ref.	(4)4½			¾	Dome		28-23	84	50	100,3k	4/3.2	47 x 7 x 6	Matte Blk.	Blk. Knit	58	2600.00 Pair
	M Sat 60/ Bass 2-80	Home Th.; Sat. & Sub.	(2)8	4½		¾	Dome		28-23	83	50	90,3k	4/2.8	Three Pieces	Blk.		54 Sys.	
	Dipole 40	Home Th.; Closed Sat.	4			(2)¾	Domes		68-20	82	20	3k	8/4.3	8 x 5 x 6	Opt.	Opt.	5	500.00 Pair
	CM 60	Home Th.; Ctr. Ch.; Bass Ref.	(2)4			¾	Dome		44-20	84	20	3.1k	8/5.4	5 x 15 x 7	Matte Blk.	Blk. Knit	10	
	Bass 120	Home Th.; Double Bandpass Sub.	(2)6½						40-140	89	30	120	8/6.4	20 x 9 x 15	Matte Blk.		34	400.00 Each
	CM-W 60	Home Th.; Ctr. Ch.; Bass Ref.	(2)4			¾	Dome		44-20	85	20	3.1k	8/5.2	13 x 14 x 5	Opt.	Opt., Knit	14	
	M 100	Home Th.; Bass Ref.																
	M Sat 40/ Bass 2-60	Home Th.; Sat. & Sub.																
ELITE	S-C5	Bass Ref.	5½			1	Dome		40-35				6/	8 x 16 x 11	Piano Blk.	Blk. Cloth	17	800.00 Pair
EMERSON (Continued)	HS5410	A/V; Powered	4			2			30-20		Inc.		4/	5 x 9 x 5	Blk.	Blk. Mtl.	5	139.95 Pair
	HS5419	Sat.	3¼			1¼	Dome		40-20				8/	5 x 8 x 5	Blk.	Blk. Mtl.	3	74.99 Pair
	HS5402	Sat. & Sub.	(2)5½	3¼	Cone	1¼	Dome		36-20				4/& 8/	Three Pieces	Blk.	Blk. Mtl.	21 Sys.	199.99 Sys.

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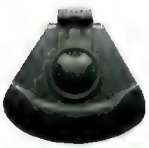
EMERSON (Continued)	HS5403	Ctr. Ch.	(2)5¼			2	Dome		60-20				8/6	17 x 6 x 6	Matte Gray	Blk. Mtl.	7	119.95 Each
	HS5406	Home Th.	5¼			2	Dome		50-20				6/4	12 x 8 x 3	Gray	Gray Mtl.	4	149.95 Pair
	HS5404	Home Th.	5			2	Dome		50-20				8/	7 x 11 x 7	Blk.	Blk. Mtl.	5	129.95 Pair
	HS5405	Home Th.	4¼						80-15				8/	8 x 7 x 7	Blk.	Blk. Mtl.	4	79.95 Pair
	HS5407	Surround	4	2		1	Dome						6/	8 x 5 x 4	Opt.	Opt., Mtl.	3	59.95 Pair
EMINENT TECHNOLOGY	LFT-VI	Planar Mag.	321 Sq.In.	94 Sq. In.	Planar Mag.	10 Sq. In.	Planar Mag.	M,T	38-20 ±4	83	100	400,10k	6/4	78 x 18 x 2	Oil. Oak	Blk. Poly	90	3250.00 Pair
	LFT-VIII	Planar Mag. Hybrid	8	160 Sq.In.	Planar Mag.	5 Sq.In.	Planar Mag.	T	36-20 ±4.	84	75	180,10k	8/6	60 x 13 x 18	Oil. Oak	Blk. Poly	60	1500.00 Pair
ENERGY	PRO 4.5	Vented	(2)5½			1	Dome		39-20 ±3	89	15	2k	8/4.5	32 x 8 x 11	Blk. Ash	Blk.	31	550.00 Pair
	PRO 3.5	Vented	6½			1	Dome		45-20 ±3	88	15	2k	8/4.5	16 x 9 x 10	Blk. Ash	Blk.	17	350.00 Pair
	PRO 2.5	Vented	6½			¾	Dome		48-20 ±3	88	15	2.3k	8/4.5	14 x 9 x 10	Blk. Ash	Blk.	11	250.00 Pair
	PRO 1.5	Vented	5½			¾	Dome		52-20 ±3	87	15	2.3k	8/4.5	12 x 8 x 8	Blk. Ash	Blk.	10	220.00 Pair
	PRO .5	Vented	5¼			½	Dome		60-20 ±3	86.5	15	3k	8/4.5	11 x 7 x 8	Blk. Ash	Blk.	9	160.00 Pair
	C-8	Vented	(2)8			1	Dome		28-25 ±3	90	30	1.8k	8/4.5	39 x 10 x 16	Blk. Gloss	Blk.	64	1500.00 Pair
	C-6	Vented	(2)6½			1	Dome		30-25 ±3	89	30	1.8k	8/4.5	36 x 10 x 15	Blk. Gloss	Blk.	55	1200.00 Pair
	C-4	Vented	8			1	Dome		35-25 ±3	88	30	1.8k	8/4.5	33 x 10 x 12	Blk. Gloss	Blk.	43	900.00 Pair
	C-2	Vented	6½			1	Dome		40-25 ±3	88	30	1.8k	8/4.5	18 x 10 x 10	Blk. Gloss	Blk.	38	600.00 Pair
	EPS-250	Powered Sub.	15					W	21-150 ±3		Inc.	Var.		24 x 18 x 18	Blk. Gloss	Blk.	66	
	EPS-150	Powered Sub.	12					W	25-150 ±3		Inc.	Var.		22 x 15 x 15	Blk. Gloss	Blk.	58	799.95 Each
	EPS-12	Powered Sub.	12					W	28-150 ±3		Inc.	Var.		19 x 14 x 15	Blk. Ash Vnl.	Blk.	48	549.99 Each
	EPS-100	Powered Sub.	(2)6½					W	30-150 ±3		Inc.	Var.		9 x 19 x 15	Blk. Ash Vnl.	Blk.	40	479.99 Each
	EC-100	Ctr. Ch.	(2)4½			¾	Dome		60-20 ±3	87	15	2.5k	8/8	6 x 19 x 9	Blk. Ash	Blk. Knit	15	200.00 Each
	EC-200	Ctr. Ch.	(2)5½			1	Dome		45-22 ±3	89	15	2k	8/4	7 x 22 x 11	Blk. Ash	Blk. Knit	20	329.00 Each
	EC-300	Ctr. Ch.	(2)6½			1	Dome		38-22 ±3	90	15	2k	8/4	8 x 24 x 12	Blk. Gloss	Blk. Knit	25	450.00 Each
	EFX	Surround	5¼			(2)2½	Cones		120-20 ±3	86	15	1k	8/4	10 x 10 x 5	Matte Blk.	Blk. Knit	12	400.00 Pair
	Opus	Sealed	(2)3½			½	Dome		120-20 ±3	88	15	2.5k	8/6	4 x 10 x 5	Opt.	Blk. Mesh	4	300.00 Pair
	ESAT-2	Bass Ref. Sat.	4½			¾	Dome		140-22 ±3	86	15	2.5k	8/6	8 x 5 x 5	Opt.	Opt.	5	349.99 Pair
	ESUB-2	6th Order Bandpass Sub.	6½						37-140	86	15	140	6/4	12 x 8 x 14	Blk. Ash	Blk.	18	349.99 Pair
	RVS-1/RVS-2	Home Th.; Front, Ctr. Ch.	(2)5¼			1	Dome		45-23 ±3	86	50	2k	4/	8 x 19 x 12	Blk. Gloss	Blk.	18	350.00 Each
	RVSS	Vented Dipole	(2)5¼			(2)¾	Domes		65-18 ±3	86	15	2.5k	6/4	11 x 10 x 9	Opt.	Opt.	15	550.00 Pair
	Veritas V2.8	Vented	(2)8	3	Hybrid Dome	1	Hybrid Dome		29-30 ±3	85	100	350,2.2k	6/4	6 x 19 x 8	Gray Gloss	Blk.	120	6000.00 Pair
	Veritas V1.8	Vented	8	3	Hybrid Dome	1	Hybrid Dome		30-30	87	75	400,2.2k	6/4	45 x 12 x 15	Gray Gloss	Blk.	115	3350.00 Pair
	EAS6.5	In-Wall	6½			1	Dome		45-22	87	5	2k	8/	9 x 13 x 3	Wht.	Wht. Mtl.		400.00 Pair
	EAS5.25	In-Wall	5¼			½	Dome		60-20	86	5	3.5k	8/	7 x 7 x 3	Wht.	Wht. Mtl.		250.00 Pair
ENSEMBLE	Primadonna Gold	Dual Vented	5⅛			¾	Dome		40-20 ±3	89	25	2.4k	4/	45 x 14 x 12	Opt.	Blk.	82	12,400. Pair
	Reference Gold	Pas. Rad.	5⅛			¾	Dome		60-20 ±2	89	25	2.6k	4/3.8	14 x 9 x 8	Opt.	Blk.	19	7550.00 Pair
	Reference Silver	Pas. Rad.	5⅛			¾	Dome		60-20 ±2	90	25	2.5k	4/3.2	14 x 9 x 8	Opt.	Blk.	17	5580.00 Pair; Bi-wire, 5780.00
	Profundo	Tuned Port Sub.	7					W	35-250 ±3	89	30	200	4/4	26 x 12 x 9	Opt.	Blk.	33	4960.00 Pair
	PA-1 Silver	Pas. Rad.	5⅛			¾	Dome		60-20 ±2.5	89	25	2.5k	6/3.4	14 x 9 x 8	Opt.	Blk.	15	3495.00 Pair; Bi-wire, 3695.00
	Tango	Bass Ref.	5¾			¾	Dome		80-20 ±3	88	25		4/2.5	13 x 9 x 5	Opt.	Blk.	14	Bi-wire, 2790.00 Pair
ENTEC	L2f-20T	A/V; Powered Sub.	(2)10					W	18-180		Inc.	Adj.	50	36 x 12 x 18	Gloss Blk.	Charc. Foam	60	3895.00 Each
	L2f-20	Powered Sub.	(2)10					W	18-180		Inc.	Adj.	50	24 x 12 x 24	Gloss Blk.	Charc. Foam	60	5995.00 Pair w/Xover
	L2f-40	Powered Sub.	(2)10					W	12-180		Inc.	Adj.	50	Four Pieces	Gloss Blk.	Charc. Foam	240 Sys.	9995.00 Sys. w/Xover
	L2f-120	Powered Sub.	(2)10					W	12-180		Inc.	Adj.	50	Twelve Pieces	Gloss Blk.	Charc. Foam	720 Sys.	25,995 Sys. w/Xover
	1001	Powered Sub.	10					W	18-180		Inc.	Adj.	50	18 x 12 x 24	Gloss Blk.	Charc. Foam	50	2825.00 Each
	1002	Powered Sub.	(2)10					W	18-180		Inc.	Adj.	50	24 x 12 x 24	Gloss Blk.	Charc. Foam	60	3125.00 Each
	90	Dynamic	6			1	Dome		80-20	100			8/	40 x 8 x 8	Gloss Blk.	Blk. Mtl.	35	4195.00 Pair
EPIK MONITOR SYSTEMS	Ultima X	Trans. Line	7			1	Inv. Dome		34-27 ±3	88	50	1 8k	6/4	14 x 15 x 43	Opt., Cherry	Blk. Knit	110	5450.00 Pair
	Ultima Y	Trans. Line	8	4	Inv. Dome	¾	Inv. Dome		28-27 ±3	86	50	800,4.8k	6/4	16 x 18 x 52	Opt., Cherry	Blk. Knit	135	8800.00 Pair
	Ultima XW	Trans. Line Sub.	8						28-100 +0,-3	88	50		6/4	14 x 15 x 48	Opt., Cherry	Blk. Knit	125	4500.00 Pair
	Ultima YW	Trans. Line Sub.	(2)8						22-100 +0,-3	91	50		4/3	15 x 23 x 60	Opt., Cherry	Blk. Knit	155	6000.00 Pair
EPOS	ES11	Inf. Baf.	6½			1	Dome		60-20	87	30		8/7	15 x 8 x 10	Opt., Wood	Blk. Foam	20	995.00 Pair
	ES14	Inf. Baf.	8			1	Dome		50-20	87	35		8/7	19 x 9 x 11	Opt., Wood	Blk. Foam	30	1695.00 Pair
	ES25	Inf. Baf.	8	6½	Cone	1	Dome		25-22	88	50		6/6	35 x 9 x 13	Opt., Wood	Blk. Foam	60	3495.00 Pair

Corners Beautifully.



Tapered to tuck neatly into corners and under eaves, the OS-10 comes with a clever pivoting bracket that provides endless mounting solutions.

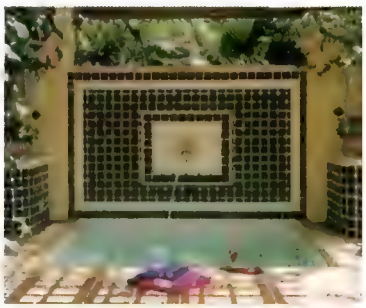
(Even On Wet Surfaces)

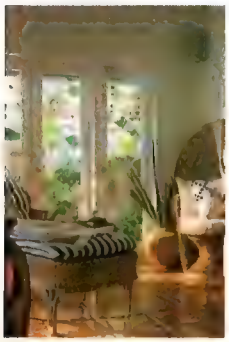
Tough enough for marine applications and beach-front living. Exceeds military anti-corrosion specs (MIL-STD-883D).

ElastoDynamic™ Hybrid Dome Tweeter
Impervious to moisture, Niles' unique tweeter design offers extended frequency response with stunning detail and clarity.

Niles' speaker engineers are driven to design the very best. The result is *unparalleled* performance—sonically, visually, and functionally. The Niles OS-10 Indoor/Outdoor Loudspeaker will exceed all of your expectations.

Sonically. The OS-10 handily outperforms many traditional bookshelf speakers. Much of its superb sonic character comes from its unique tweeter design. Constructed from a composite matrix of elastomers and natural fiber substrates, the ElastoDynamic™ tweeter yields extended frequency response with stunning detail and clarity. But to be a great speaker, you need great bass. Here the OS-10 shows its true horsepower thanks to its injection-molded, polypropylene woofer cone, supple butyl-rubber surround, and powerful magnet structure.





Visually. The OS-10's aerodynamic shape speaks for itself. But what may not be readily apparent speaks just as loudly. The OS-10's tapered enclosure tucks neatly into corners or under eaves, complementing any decor, inside or out. Its clever pivoting bracket (standard equipment on the OS-10) gives you endless mounting solutions. Available in white or black, either finish is paintable for a truly custom look.

Functionally. We don't take the term "weatherproof" lightly. The OS-10 is designed to withstand extreme climates—from Minneapolis to Miami. Its rugged, non-resonant cabinet is totally sealed (insects or moisture can't creep in) and will not fade under the sun's rays. The grills and brackets are aluminum; the connectors are gold-plated; all the hardware is brass or stainless steel—this speaker will not rust! And we guarantee it for *two* years.

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BLENDING HIGH FIDELITY AND ARCHITECTURE

Niles Audio Corporation, Inc.
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CIRCLE NO.163 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ESPER SIGNALS	E-401	Rear Vented	5¼			1	Dome		60-20 ±3	83	50		4/3	12 x 7 x 8	Blk. Wood	Blk. Knit	14	1495.00 Pair
	E-601	Rear Vented	6½			1	Dome		45-20 ±3	86	50		8/7	24 x 8 x 11	Blk. Wood	Blk. Knit	27	1850.00 Pair
	E-808		(2)5¼			1	Dome		40-20 ±3	84	50		4/3	24 x 10 x 11	Wood	Blk. Knit	35	3495.00 Pair
ESSENCE	Gem	Trans. Line	6½			1	Dome		38-21 ±3	89	20	2k	4/3.6	20 x 10 x 13	Opt., Wood	Opt., Knit	34	1495.00 Pair
	Super Gem	Trans. Line	6½			1	Dome		34-21 ±2	89	30	2k	4/3.6	23 x 10 x 15	Opt., Wood	Opt., Knit	52	2650.00 Pair
	Reference Super Gem	Trans. Line	6½			1	Dome		34-21 ±2	89	30	2k	4/3.6	23 x 10 x 15	Opt., Wood	Opt., Knit	54	4975.00 Pair
	Amethyst 10A	Trans. Line	10	6,1½	Cone, Dome	1,¾	Domes		24-23 ±3	89	50	80,1k,2k, 6.5k (Adj.)	8/6	51 x 15 x 25	Opt., Wood	Opt., Knit	240	From 19,850. Pair
	Reference Subwoofer	Trans. Line Sub.	(2)13						16-100 ±1	89	150	Adj.	8/6	72 x 16 x 25	Opt., Wood	Opt., Knit	420	19,850. Pair
ETHERA LOUDSPEAKERS	Vitae	Bass Ref.	8½			1	Dome		35-25		15							
EVETT & SHAW	Milano	Vented	(4)8	(2)5¼	Cones	1	Ribbon		32-20 ±3	94	20		7/6	48 x 12 x 24	Opt., Wood	Blk. Mtl.	225	18,000. Pair
	Geneva	Vented	(2)8	(2)4	Cones	1	Inv. Dome		35-20 ±3	94	30		4/3	42 x 11 x 18	Opt., Wood	Blk. Mtl.	150	10,000. Pair
	Firenze	Vented	7			1	Ribbon		45-20 ±3	93	20		4/3	10 Dia. x 12	Opt.	Blk. Mtl.	100	7500.00 Pair
FIDELUS	903 FL	Slot-Loaded Port	9	5	Cone	1¼	Dome		30-22 ±3	88	50	250,6.5k	8/6	13 x 14 x 48	Oil. Oak	Opt.	80	2295.00 Pair
	Contra Bass	Sub.	12						16-100 ±5	90	50	Ext.	8/4	22 x 22 x 48	Oil. Oak	None	185	1795.00 Each
FIRST AUDIO	M100	Ported	6½			¾	Dome		50-20 ±3	87	15		8/	16 x 9 x 10	Sim. Mahog.	Blk.	18	449.00 Pair
	M300	Ported	6½			¾	Dome		42-20 ±3	88	15		8/	32 x 9 x 10	Sim. Mahog.	Blk.	34	699.00 Pair
	M400	Ported	6½			1	Dome		40-20 ±3	88	15		8/		Sim. Mahog.	Blk.		1099.00 Pair
	M500	Ported	(2)6½			1	Dome		37-20 ±3	88	15		4/	42 x 9 x 14	Sim. Mahog.	Blk.	80	1699.00 Pair
FISHER	ST-58B	Bass Ref.	8			3	Cone		50-20	90		6k	8/	10 x 17 x 10	Blk.	Blk. Knit	14	74.95 Each
	ST-56B	Bass Ref.	6½			3	Cone		60-20	88		6k	8/	8 x 14 x 9	Blk.	Blk. Knit	10	69.95 Each
	ST-54B	Bass Ref.	4½			3	Cone		60-20	88		6k	8/	7 x 12 x 9	Blk.	Blk. Knit	8	59.95 Each
	ST-515	Bass Ref.	15	4	Cone	½			40-20	91		1.5k,6k	8/	18 x 36 x 13	Oak	Blk. Knit	40	149.95 Each
	ST-512	Bass Ref.	12	4	Cone	½			45-20	90		1.5k,6k	8/	14 x 33 x 13	Oak	Blk. Knit	27	119.95 Each
	ST-510	Bass Ref.	10	4	Cone	½			45-20	90		1.5k,6k	8/	12 x 28 x 11	Oak	Blk. Knit	20	74.95 Each
FOCUS AUDIO	FS68		5			1	Dome		45-22 ±3	85	20	2.7k	8/	13 x 7 x 10	Rswd.	Blk. Knit	20	1695.00 Pair
	FS78		7			1	Dome		35-22 ±3	87	20	2k	8/	38 x 9 x 9	Rswd.	Blk. Knit	50	2995.00 Pair
	FS88		(2)7			1	Dome		30-22 ±3	90	20	2k	4/	11 x 11 x 48	Rswd.	Blk. Knit	120	4495.00 Pair
	FR6		5			1	Dome		48-20 ±3	85	20	3k	8/	13 x 7 x 8	Mahog.	Blk. Knit	15	695.00 Pair
	FR6T		6½			1	Dome		37-20 ±3	87	15	2.7k	8/	36 x 9 x 9	Mahog.	Blk. Knit	35	1495.00 Pair
	FR7		(2)6½			1	Dome		35-20 ±3	90	15	2k	4/	43 x 9 x 10	Mahog.	Blk. Knit	50	1695.00 Pair
	FC2		(2)5			¾	Dome		45-20 ±3	90	10	3k	4/	19 x 9 x 7	Mahog.	Blk. Knit	17	300.00 Pair
FRIED PRODUCTS	Beta VI	Distrib. Loading	6½			1	Dome		55-20 ±3	89	25	2k	8/6	14 x 9 x 9	Opt.	Blk. Cloth	15	From 499.00 Pair
	Studio V Mars	Dual Trans. Line	8	6½	Cone	¾	Dome		26-22 ±2	90	25	200,2.7k	8/6	39 x 12 x 18	Cherry	Blk. Cloth	90	3595.00 Pair
	C/5 Mars Satellite	Trans. Line Sat.	6½			¾	Dome		60-22 ±3	90	25	2.7k	8/6.3	14 x 11 x 16	Cherry	Blk. Cloth	20	2495.00 Pair
	D/2 Mars Subwoofer	Trans. Line Sub.	8						25-99 ±3	90	25	100	8/6.3	36 x 11 x 16	Cherry	Blk. Cloth	80	2995.00 Pair
	Valhalla Mars System	Trans. Line; 2 Sats. & 2 Subs.	8	6½	Cone	¾	Dome		25-22 ±3	90	25	100,2.7k	8/6.3	Four Pieces	Cherry	Blk. Cloth	200 Sys.	5490.00 Sys.
GALLO ACOUSTICS	Nucleus	Sphere; Omni.	6½			24 Sq. In.	Cyl.		32-50 ±3	88	10		4/3	12 x 12 x 16	Opt.	Blk. Foam	7	2500.00 Pair w/Stands
	Bassballs	Sphere; Sub.	6½						26-3 ±3	88	10		4/3	12 x 12 x 12	Opt.		6	1450.00 Pair
GC ELECTRONICS	30-3500	In-Wall	5¼			1	Dome		50-20 ±3	90	20	2.5k	8/	8 x 11 x 3	Wht. Plast.	Wht. Mtl.		150.00 Pair
	30-3506	In-Wall	6½			1	Dome		45-20 ±3	90	20	2.5k	8/	12 x 9 x 3	Wht. Plast.	Wht. Mtl.		189.00 Pair
	30-3508	In-Wall	8			1	Dome		40-20 ±3	90	20	3k	8/	14 x 10 x 4	Wht. Plast.	Wht. Mtl.		249.00 Pair
	30-3510	Ac. Sus.	5			½	Horn		50-20 ±3	89	20		4/	9 x 7 x 5	Blk. Plast.	Blk. Mtl.		189.00 Pair
	30-3526	In-Wall	6½			¾	Dome		65-20 ±3	92	20		8/	8 x 8 x 3	Wht. Plast.	Wht. Mtl.		129.00 Pair
	30-3576	In-Wall	6½			1	Dome		45-20 ±3	90	20	2.5k	8/	12 x 9 x 3	Wht. Plast.	Wht. Mtl.		229.00 Pair
GEMINI SOUND PRODUCTS	MB-130					(4)3	Piezos		4k-20k					20 x 9 x 5	Cptg.		9	85.00 Each
	MB-180			4x12	Horn	4	Piezo		1k-20k					20 x 9 x 5	Cptg.		10	109.00 Each
	MB-230		10	4x12	Horn				50-18				8/	15 x 10 x 21	Cptg.		25	179.00 Each
	MB-330		12	4x12	Horn				40-18				8/	16 x 12 x 25	Cptg.		32	189.00 Each
	MB-340		12	2x5	Horn	(2)3	Piezos		40-20				8/	16 x 12 x 25	Cptg.		32	189.00 Each
	MB-370		12	4x12	Horn	(3)3	Piezos		40-16				8/	16 x 12 x 25	Cptg.		36	219.00 Each
	MB-430		15			(3)3	Piezos		35-20				8/	19 x 14 x 29	Cptg.		51	235.00 Each
	MB-440		15	7x17	Horn				30-20				8/	19 x 14 x 29	Cptg.		53	259.00 Each
	MB-460		15	4x12	Horn	(3)3	Piezos		35-20				8/	19 x 14 x 29	Cptg.		53	269.00 Each
	MB-470		15	7x17	Horn	(4)3	Piezos		35-20				8/	19 x 14 x 29	Cptg.		56	299.00 Each
	MB-485		15	4x12	Horn	(2)4	Piezos		30-20				8/	24 x 16 x 33	Cptg.		74	379.00 Each
	MB-580		(2)15	4x12	Horn	(4)3	Piezos		30-20				8/	24 x 16 x 44	Cptg.		95	429.00 Each
	MB-590		(2)15	7x17	Horn	(5)3	Piezos		30-20				8/	24 x 16 x 44	Cptg.		99	459.00 Each
	MB-650		18	4x12	Horn	(5)3	Piezos		28-20				8/	24 x 16 x 33	Cptg.		61	419.00 Each
	MB-680		(2)18	4x12	Horn	(2)4	Piezos		26-20				8/	24 x 16 x 44	Cptg.		71	639.00 Each

Extrema™

Minuetto™

Sonus faber®

Excellence is expected when your name is Sonus faber® and you've been building the finest Full Range Compact Monitors™ in the world for over a decade. Speakers like our award winning Extrema™, winner of Stereophile's first-ever Loudspeaker of the Year Award.

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CIRCLE NO. 141 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
GENELEC	1030A	Home Th.; Powered; Active Bal. Ref. (ABR)	6½			¾	Dome		52-20 ±2		Inc.			12 x 8 x 10	Blk. Text.		15	2198.00 Pair w/Amp
	1031A	Home Th.; Powered; ABR	8			1	Dome		48-22 ±2		Inc.	2.2k		15 x 10 x 11	Opt., Blk.	Blk.	26	3998.00 Pair w/Amp
	1032A	Home Th.; Powered; ABR	10			1	Dome		42-21 ±2.5		Inc.	1.8k		20 x 13 x 11	Blk. Birch Ven.	Blk.	44	4998.00 Pair w/Amp
	1033A	Home Th.; Powered; ABR	(2)10	4	Cone	1	Dome		37-22 ±3		Inc.	410,3.5k		22 x 28 x 18	Blk. Birch Ven.	Blk.	130	30,000. Pair w/Amp
	1034A	Home Th.; Powered; ABR	(2)12	4	Cone	1	Dome		35-22 ±3		Inc.	400,3.5k		27 x 36 x 32	Blk. Birch Ven.	Blk.	396	46,000. Pair w/Amp
	1035B	Home Th.; Powered; ABR	(2)15	(2)4	Cones	1	Dome		30-22 ±3		Inc.	400,3.5k		44 x 32 x 31	Blk. Birch Ven.	Blk.	555	72,000. Pair w/2 Amps
	1037A	Home Th.; Powered; ABR	12	4	Cone	1	Dome		39-21 ±2.5		Inc.	420,3.2k		27 x 16 x 15	Blk. Birch Ven.	Blk.	77	9398.00 Pair w/Amp
	1038A	Home Th.; Powered; ABR	15	4	Cone	1	Dome		35-20 ±2.5		Inc.	410,3k		31 x 19 x 17	Blk. Birch Ven.	Blk.	130	13,998. Pair w/Amp
GENESIS TECHNOLOGIES	Genesis I (with remote control)	Dipole & Powered Sub.	(6)12	60	Ribbon	(26)1	Ribbons	W,M,T	16-31 ±2	92	100; 4k Inc.	85,4.2k	4/4	Four Pieces	Rswd.	Blk.	2500 Sys.	90,000. Sys. w/Amp
	Genesis II (with remote control)	Dipole & Powered Sub.	(4)12	48	Ribbon	(15)1	Ribbons	W,M,T	16-31 ±3	91	100; 1k Inc.	85,4.2k	4/4	Three Pieces	Rswd.	Blk.	1250 Sys.	33,000. Sys. w/Amp
	Genesis II.5 (with remote control)	Dipole & Powered Sub.	(2)12	48	Ribbon	(4)1	Ribbons	W,M,T	16-31 ±3	90	100; 800 Inc.	85,4.2k, 8.1k	4/4	72 x 29 x 20	Rswd.	Blk.	600	22,000. Pair w/Amp
	Genesis V (with remote control)	Dipole & Powered Sub.	(4)8	6½,3	Cone, Dome	(2)1	Ribbons	W,M,T	25-31 ±3	89	100; 800 Inc.	85,500,4k	4/4	40 x 11 x 20	Rswd.	Blk.	200	14,500. Pair w/Amp
	Genesis VI	Dipole & Powered Sub.	(3)8	6½,3	Cone, Dome	(2)1	Ribbons	W,M,T	25-31 ±3	89	100; 500 Inc.	85,500,4k	4/4	40 x 11 x 16	Rswd.	Blk.	150	8950.00 Pair w/Amp
GERSHMAN ACOUSTICS	Specter	A/V; Omni.	8			1	Dome		30-20 ±3	88	40	1.5k	8/5	13 x 10 x 36	Formica	Blk.	58	1595.00 Pair
	Enigma 500-X		8			1	Dome		30-24 ±3	86	40	1.6k	8/6	12 x 12 x 36	Lacq.	Blk.	65	2599.00 Pair
	Avant Garde	Time Coherent	8	3	Dome	1	Dome		28-24 ±3	87	40	280,2k	8/6	12 x 12 x 36	Lacq.	Blk.	65	3600.00 Pair
	GA-P		12	3½	Cone	1	Dome		25-24 ±3	87	40	250,1.5k	8/6	16 x 16 x 64	Opt.	Blk.	125	5797.00 Pair
GERTNER AUDIO	CEL 3096	Angled Port	12	10	Cone	1½	Dome		24-20 ±5	96	5	450,2k	8/8	16 x 16 x 46	Opt.	Blk. Knit	112	4250.00 Pair
	CEL 1596	Angled Port	10			1½	Dome		30-20 ±5	96	5	2k	8/8	14 x 14 x 32	Opt.	Blk. Knit	62	2150.00 Pair
	CEL 1091	Angled Port	8			1½	Dome		35-20 ±5	91	5	2k	8/8	13 x 12 x 24	Opt.	Blk. Knit	40	1395.00 Pair
GILLUM	g2R	Pas. Rad.	8			1¼	Horn		38-20 ±3	92		2.8k	4/4	35 x 9 x 12	Opt.	Opt.	36	998.00 Pair
	g2P	Inf. Baf.	8			1¼	Horn		58-20 ±3.5	91		2.8k	4/4	14 x 10 x 10	Opt.	Opt.	14	400.00 Pair
	g2M	Inf. Baf.	8			1¼	Horn		55-20 ±3.5	91		2.8k	4/4	20 x 10 x 9	Opt., Wood	Opt., Cloth	26	450.00 Pair
	g3	Inf. Baf.	12	2	Horn	1	Horn		50-17 ±4	97		750,6.5k	8/9	24 x 14 x 13	Opt., Wood	Opt., Cloth	55	1100.00 Pair
	gC	Inf. Baf.	6			1¼	Horn		60-20 ±3	89		3.2k	4/4	14 x 9 x 7	Blk. Ash	Blk. Knit	13	300.00 Pair
GOLD SOUND	Kit #.9AV	A/V; Symm. Array	(2)5¼			1	Dome		41-20 ±3	92	5	3k	4/ or 8/	10 x 16 x 7	Opt.	Blk. Knit	26	Kit, 199.00 Each
	Kit #Dynaudio A	A/V; Sat.	5			¾	Dome		67-22 ±3	89	5	3k	4/ or 8/	12 x 8 x 7	Opt.	Opt.	12	Kit, 449.00 Pair
	Kit #Dynaudio B	A/V; Sat.	6			1	Dome		58-22	89	5	3k	4/ or 8/	16 x 10 x 8	Opt.	Opt.	14	Kit, 499.00 Pair
	Kit #Dynaudio C	A/V; Symm. Array	(2)6			1	Dome		54-22	92	5	3k	4/ or 8/	22 x 12 x 10	Opt.	Opt.	20	Kit, 799.00 Pair
	Kit #.2	Sealed	5¼			¾	Dome		68-20 ±3	91	5	3k	4/ or 8/	12 x 8 x 7	Opt.	Brn. Knit	9	Kit, 129.00 Pair
	Kit #.6	Sealed	6½			1	Dome		58-20 ±3	92	5	3k	4/ or 8/	16 x 10 x 8	Opt.	Opt.	12	Kit, 149.00 Pair
	Kit #.8	Symm. Array	(2)4½			1	Dome		61-20 ±3	89	10	3k	4/ or 8/	16 x 8 x 7	Opt.	Opt.		Kit, 299.00 Pair
	Kit #294	Vented	8	4	Cone	1	Dome		37-30 ±3	91	5	200,4k	4/ or 8/	19 x 12 x 10	Opt.	Opt.	18	Kit, 449.00 Pair
	Kit #394	Vented	12	5¼	Cone	1	Dome		36-30 ±3	90	5	200,3k	4/ or 8/	25 x 14 x 11	Opt.	Opt.	35	Kit, 549.00 Pair
	Kit #494	Vented; Symm. Array	10	(2)4½	Cones	1	Dome		25-30 ±3	93	5	70,250,3k	4/ or 8/	37 x 14 x 11	Opt.	Opt.	64	Kit, 629.00 Pair
	Kit #594	Vented; Symm. Array	12	(2)6	Cones	1	Dome		32-30 ±3	90	5	90,3k	4/ or 8/	37 x 14 x 11	Opt.	Opt.	79	Kit, 699.00 Pair
	Kit #695		12	(2)6½	Cones	1	Dome		32-30	90	5	90,3k	4/ or 8/	37 x 14 x 11	Oak	Opt.	98	Kit, 1099.00 Pair
	Kit #794	Vented; Symm. Array	(2)10	(2)6½	Cones	1	Dome		28-35 ±3	93	5	50,200,3k	4/ or 8/	37 x 14 x 11	Opt.	Opt.	116	Kit, 1199.00 Pair
	Kit #894	Vented; Symm. Array	(2)12	(2)6	Cones	1	Dome		26-25 ±3	93	5	90,3k	4/ or 8/	44 x 18 x 14	Opt.	Opt.		Kit, 1399.00 Pair
	Kit #1194	Vented	15	8	Cone	5x5	Horn	M,T	28-21 ±3	93	5	300,5k	4/ or 8/	44 x 18 x 14	Opt.	Opt.	109	Kit, 1799.00 Pair
	Kit #1494	Vented	18	10, 8x10	Cone, Horn	5x5	Horn	M,T, ST	25-21 ±3	95	5	150,1.2k, 5k	8/	46 x 29 x 19	Opt.	Opt.	196	Kit, 3199.00 Pair
	GS 1095	Vented	15	(2)6½	Cones	1	Dome		28-25 ±3	93	5	200,3k		18 x 44 x 14	Opt.	Blk. Knit	105	From 1449.00 Pair
	GS 995	Vented	15	8	Cone	1	Dome	M	28-25 ±3	93	5	300,4k		18 x 44 x 14	Opt.	Blk. Knit	103	From 1289.00 Pair
	GS 9	Vented	15	6½	Cone	1	Dome		35-25 ±3	93	5	300,4k		16 x 28 x 17	Opt.	Blk. Knit	68	From 899.00 Pair
(Continued)	Performance Pro 15 Kit	Vented	15	7	Cone	8x10, 3x7	Horns	M,T	45-21 ±3	96	5	400,5k	4/ or 8/	44 x 18 x 14	Opt.	Blk. Mtl.	70	Kit, 699.00 Each

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
GOLD SOUND (Continued)	Performance Pro Double 15 Kit	Vented	(2)15	7	Cone	8x10, (2)3x7	Horns	M,T	43-21 ±3	98	5	400,5k	4/ or 8/	46 x 24 x 21	Opt.	Blk. Mtl.	120	Kit, 1049.00 Each
	Performance Pro 12JBL Kit	Sealed	12			3x7	Horn	T	45-21 ±3	95	5	3k	4/ or 8/	20 x 16 x 15	Opt.	Blk. Mtl.		Kit, 344.00 Each
	Performance Pro 12 Kit	Sealed	12			3x7	Horn	T	50-21 ±3	95	5	3k	4/ or 8/	20 x 16 x 15	Opt.	Blk. Mtl.	40	Kit, 144.00 Each
	M15JBL	Sealed	15	7	Cone	3x7	Horn		39-21 ±3	97	5	500,5k	4/ or 8/	30 x 17 x 14	Opt.	Blk. Mtl.	62	799.00 Each
	M15 Kit	Sealed	15	7	Cone	3x7	Horn		45-21 ±3	95	5	500,5k	4/ or 8/	30 x 17 x 14	Opt.	Blk. Mtl.	57	Kit, 349.00 Each
	Performance Pro 15JBL Kit	Vented	15	7	Cone	8x10, 3x7	Horns	M,T	39-21 ±3	98	5	400,5k	4/ or 8/	44 x 18 x 14	Opt.	Blk. Mtl.	80	Kit, 899.00 Each
	Performance Pro Double 15JBL Kit	Vented	(2)15	7	Cone	8x10, (2)3x7	Horns	M,T	38-21 ±3	100	5	400,5k	4/ or 8/	46 x 24 x 21	Opt.	Blk. Mtl.	130	Kit, 1399.00 Each
	Performance Pro Double 18JBL Kit	Vented	(2)18	10	Cone	8x10, 5x5	Horns	M,T, ST	29-21 ±3	101	5	200,2k,10k	4/ or 8/	Two Pieces Per Side	Opt.	Blk. Mtl.	280	Kit, 1999.00 Each
	GS12 Sub Kit	Sub.	12						29-150 ±3	92	50	Opt.	4/8	18 x 18 x 16	Opt.	Opt.	48	Kit, From 149.00 Each
	GS12 Power Sub Kit	Powered Sub.	12					W	24-150 ±3	92	300 Inc.	40-180 (Adj.)		18 x 18 x 16	Opt.	Opt.	69	Kit, From 598.00 Each
	GS15 Sub Kit	Sub.	15						28-150 ±3	93	100	Opt.	4/8	44 x 18 x 14	Opt.	Opt.	88	Kit, From 249.00 Each
	GS15 Power Sub Kit	Powered Sub.	15					W	23-150 ±3	93	300 Inc.	40-180 (Adj.)		44 x 18 x 14	Opt.	Opt.	108	Kit, From 698.00 Each
	GS/JBL15 Sub Kit	Sub.	15						27-150 ±3	93	100	Opt.	/8	44 x 18 x 14	Opt.	Opt.	94	Kit, From 349.00 Each
	GS/JBL15 Power Sub Kit	Powered Sub.	15					W	22-150 ±3	93	300 Inc.	40-180 (Adj.)		44 x 18 x 14	Opt.	Opt.	114	Kit, From 798.00 Each
	GS/JBL18 Sub Kit	Sub.	18						25-150 ±3	95	100	Opt.	/8	29 x 46 x 19	Opt.	Opt.	32	Kit, 549.00 Each
	GS/JBL18 Power Sub Kit	Powered Sub.	18					W	19-150 ±3	95	300 Inc.	40-180 (Adj.)		29 x 46 x 19	Opt.	Opt.	52	Kit, 1098.00 Each
	GS 6AC	In-Wall	6½			2	Cone		45-20 ±3	90	5	2k	4/8	9 x 9 x 3	Wht.	Wht. Knit	9	369.00 Pair
	GS 6C	In-Wall	6½			1¼	Cone		49-20 ±3	90	5	4k	4/8	9 x 9 x 3	Wht.	Wht. Wht. Knit	15	269.00 Pair
	8C	In-Wall	8			1¼	Dome		40-25 ±3	92	5	4k	4/ or 8/	11 x 11 x 3	Wht.	Wht. Knit	10	299.00 Pair
	8AC	In-Wall	8			2	Cone		32-20 ±3	92	5	3k	4/ or 8/	11 x 11 x 3	Wht.	Wht. Knit	18	399.00 Pair
	824	In-Wall Sub.	8						32-2 ±3	92	5		4/ or 8/	11 x 11 x 3	Wht.	Wht. Knit	16	219.00 Pair
	844	In-Wall Sub.	8						30-2 ±3	92	5		4/ or 8/	11 x 11 x 3	Wht.	Wht. Knit	24	289.00 Pair
GRADIENT	Revolution	Cardioid Point-Source Dipole	(2)12	6¾	Cone	1	Dome	No	30-20 ±2	86	50	200,2.8k	6/5	39 x 14 x 12	Satin Blk.	Blk. Knit	50	3995.00 Pair
	1.3	Line Source Dipole & Bass Ref.	8	12	Cone	(4)1½	Cones		45-20 ±2.5	86	25	250,1.5k	4/3.5	38 x 15 x 11	Opt.	Opt., Mtl.	25	2500.00 Pair
	Avanti	Bass Ref.	6			¾	Dome		60-22 ±2	86	25	3k	8/	20 x 10 x 12	Opt.	Opt., Foam	10	1250.00 Pair w/Stands
	CC-1	Home Th.; Ctr. Ch.; Coaxial	7			1	Dome		80-20 ±2.5	87	30		8/6	21 x 8 x 7	Opt.	Opt., Knit	14	899.00 Each
	DS-1	Home Th.; Dipole	5			½	Dome		90-20 ±3	80	30		8/6	6 x 17 x 7	Opt.	Opt., Knit	10	699.00 Each
GREEN MOUNTAIN AUDIO	Imago Series IV	Trans. Line	10	4	Cone	1⅛, ½x2	Dome, Ribbon	W,M,T, ST	35-35 ±3	90	35	340,3k,9k	8/5	14 x 18 x 52	Lacq. Cherry	Blk. Knit	170	8495.00 Pair
	Diamante Series II	Trans. Line	8	4	Cone	1⅛	Dome	M,T	42-23 ±3	88	35	320,3k	8/5	14 x 14 x 42	Mrbl.	Blk. Mesh	105	4500.00 Pair
	Continuum 2	Sealed Box	12	5¼	Cone	1⅛	Dome		37-23 ±3	88	35	250,3k	8/6	14 x 17 x 46	Mrbl.	Blk. Foam	85	1895.00 Pair
	Continuum 1	Sealed Box	10	4½	Cone	1⅛	Dome		40-23 ±3	89	35	275,3k	8/6	12 x 14 x 44	Mrbl.	Blk. Foam	65	1295.00 Pair
	Continuum .5	Ac. Sus.	6½		Cone	1⅛	Dome		45-23 ±3	88	35	3k	8/6	6 x 12 x 22	Mrbl.	Blk. Foam	28	995.00 Pair
REUBEN GUSS ENTERPRISES	Custom Monitor	Sat. & Inf. Baf.	(24) 15	(48)5	Domes	(32)1, (100)3	Domes, Piezos	M,T	10-30 ±3	98	100	400,460, 950,3.5k, 4k	6/4	Six Pieces	Opt.	Blk. Knit	2200 Sys.	100,000. Sys.
	System 1 Monitor	Sat. & Inf. Baf.	(12) 15	(24)5	Domes	(16)1, (50)3	Domes, Piezos	M,T	15-30 ±3	98	50	400,560, 950,3.5k, 5k	6/4	Four Pieces	Opt.	Blk. Knit	1100 Sys.	50,000. Sys.
	System 2C Symphony	Sat. & Inf. Baf.	(4)15	(6)5	Domes	(4)1, (12)3	Domes, Piezos	M,T	20-30 ±3	96	50	400,560, 950,3.5k, 5k	4/3	Four Pieces	Opt.	Blk. Knit	355 Sys.	16,000. Sys.
	System 3 Concerto	Sat. & Inf. Baf.	(4)12	(6)5	Domes	(4)1, (8)3	Domes, Piezos	M,T	30-30 ±3	92	50	400,560, 950,3.5k, 5k	4/3	Four Pieces	Opt.	Blk. Knit	350 Sys.	10,000. Sys.
	System 4 Sonata	Sat. & Inf. Baf.	(2)12	(2)5	Domes	(2)1, (6)3	Domes, Piezos	M,T	30-30 ±4	88	50	460,3.5k	8/6	Four Pieces	Mahog.	Blk. Knit	140 Sys.	5000.00 Sys.
	System 5 Monitor	Sat. & Inf. Baf.	(2)15	(2)5	Domes	(2)1, (6)3	Domes, Piezos	M,T	25-30 ±3	88	50	460,4k	5/4	Four Pieces	Mahog.	Blk. Knit	200 Sys.	6000.00 Sys.
	System 6	Inf. Baf.	(2)10	(2)5	Domes	(2)1	Domes	M,T	30-30 ±4	88	50	450,4k	8/6		Oak	Blk. Knit	60	4000.00 Pair
HALES DESIGN GROUP	Concept Two	Home Th.; Sealed	8			1	Dome		35-26	88	30		6/5	36 x 10 x 16	Sapele	Opt.	80	1995.00 Pair
	Concept Three	Home Th.; Sealed	8	2	Dome	1	Dome		32-26	86	50		7/5	40 x 11 x 17	Sapele	Opt.	181	3800.00 Pair
	Concept Five	Home Th.; Sealed	10	2	Dome	1	Dome		25-26	86	50		6/5	48 x 12 x 21	Sapele	Opt.	225	5800.00 Pair
	Concept Eight	Home Th.; Sealed	(3)8	(2)2	Domes	1	Inv. Dome		22-22	93	15		5/4	60 x 13 x 31	Opt.	Blk. Knit	380	16,000. Pair

LOUDSPEAKERS

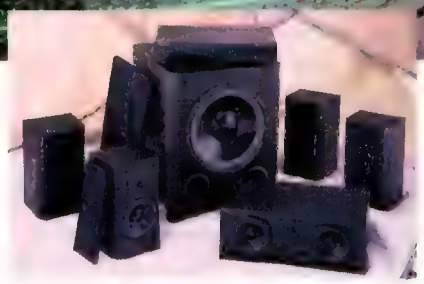
MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
HALLADAY ACOUSTICS	Studio 7	Ac. Sus.	6½			¾	Dome		60-20 ±3	88	30	3k	8/6	8 x 12 x 7	Blk. Oak	Blk. Knit	14	450.00 Pair
	7 Subwoofer	Aperodic Sub.	12						27-125 ±3	88	30	125	8/6	18 x 18 x 16	Blk. Oak	Blk. Knit	56	425.00 Each
	77 Dual Sub. System	Stereo Aperiodic Sub.	(2)12						27-125 ±3	89	50	125	8/6	18 x 18 x 16	Blk. Oak	Blk. Knit	56	825.00 Pair
	27	Ac. Sus.	6½			¾	Dome		50-35 ±3	88	30	3k	8/6	10 x 16 x 8	Blk. Oak	Blk. Knit	19	500.00 Pair
	Erin II	Vented	8			1	Dome		50-25 ±3	90	30	2.5k	8/6	10 x 16 x 8	Blk. Oak	Blk. Knit	20	600.00 Pair
	Erin 2.2	Aperiodic	8			1	Dome		50-25 ±3	88	30	2k	8/6	10 x 16 x 8	Blk. Oak	Blk. Knit	19	650.00 Pair
	Hadley 2.5 (SIAM)	Vented	8½			1	Dome		40-20 ±3	88	50	1.9k	8/5	12 x 19 x 11	Blk. Oak	Blk. Knit	33	2000.00 Pair
	Marifield	Aperiodic	7			1	Dome		45-20 ±3	88	50	2k	8/5	10 x 16 x 8	Blk. Oak	Blk. Knit	21	1500.00 Pair
	Chesshyre	Ac. Sus.	8			1	Dome		38-25 ±3	88	70	1.9k	8/6	12 x 19 x 11	Blk. Oak	Blk. Knit	34	2500.00 Pair
	Chesshyre Signature	Ac. Sus.	8			1	Dome		38-25 ±3	88	70	1.9k	8/6	10 x 36 x 11	Opt.		150	7000.00 Pair
	Hallavox	Ac. Sus.	10½	5	Cone	1	Dome		30-25 ±3	88	100	400,4k	8/6	12 x 40 x 13	Opt.		300	10,000. Pair
HARBETH ACOUSTICS	HLP3	Sealed Box	4½			¾	Dome		80-20 ±3	82.5	15		6/	12 x 7 x 7	Wal.	Blk. Foam	12	1100.00 Pair
	LS3/5a	Sealed Box	4½			¾	Dome		80-18 ±3	82	15		10/	12 x 7 x 7	Teak	Blk. Tygan	12	1100.00 Pair
	HL Compact 7	Ported	8			1	Dome		50-18 ±3	88	25		8/	21 x 11 x 11	Wal.	Fabr.	25	2195.00 Pair
	BBC LS5/12A	Ported	4½			1	Dome		55-22 ±0.3	81.5	50		8/	11 x 7 x 9	Teak	Fabr.	15	2395.00 Pair
HARMONIC PRECISION	Echelon	Bass Ref.	8½	2	Dome	1	Dome		37-21 ±3	90	6	1.4k,7.5k	12/7.5	44 x 11 x 14	Oak & Blk.	Blk. Knit	63	1995.00 Pair
	2sc	Bass Ref.	6½			1	Dome		45-21 ±3	89	10	3.6k	8/7	15 x 12 x 10	Blk.	Blk. Knit	28	895.00 Pair
HARMS SOUND LABS	HSL Satellite	Sat.		5		1			90-20 ±2	90	50	100	8/	9 x 6 x 5	Birch	Blk. Knit	6	299.00 Pair
	HSL Sm. Cubamp	Powered Sub.	10						20-100 ±2	92	Inc.	Var.	8/	16 x 15 x 15	Blk.	Blk. Knit	36	499.00 Each
	HSL Small Rears	Rear. Ch.		4½		2½	Piezo		50-22 ±2	96	10	4k	8/	7 x 13 x 6	Birch	Blk. Knit	7	169.00 Pair
	HSL THI	Home Th.	6½	5		½	Dome		40-20 ±2	94	20	500,5k	8/	20 x 11 x 8	Birch	Blk. Knit	18	299.00 Pair
	HSL THII	Home Th.	8	5		½	Dome		30-20 ±2	94	20	500,5k	8/	22 x 11 x 10	Birch	Blk. Knit	22	399.00 Pair
	HSL THIII	Home Th.	10	5		½	Dome		20-20 ±2	94	20	500,5k	8/	25 x 14 x 10	Birch	Blk. Knit	35	499.00 Pair
	Mini	Inf. Baf.	5¼			1	Dome		70-20 ±2	87	10	3k	8/7	13 x 9 x 16	Wal. Stain	Blk. Knit	12	349.00 Pair
	HL1	Pas. Rad.	5¼			1	Dome		45-20 ±2	87	10	3k	8/7	20 x 10 x 9	Wal. Stain	Blk. Knit	18	449.00 Pair
	HL1P	Pas. Rad.	6½			1	Dome		37-20 ±2	90	10	3k	8/7	22 x 10 x 10	Wal. Stain	Blk. Knit	22	549.00 Pair
	HL2	Pas. Rad.	8			1	Dome		30-20 ±2	91	10	3k	8/7	24 x 14 x 10	Wal. Stain	Blk. Knit	35	649.00 Pair
	HL3	Pas. Rad.	10	6½	Cone	1	Dome		26-20 ±2	90	10	300,3k	8/4	34 x 12 x 14	Wal. Stain	Blk. Knit	50	849.00 Pair
	HL4	Sat. & Pas. Rad. Sub.	12	(2)6½	Cones	(2)1	Domes		22-20 ±2	94	10	200,3k	8/4	Four Pieces	Wal. Stain	Blk. Knit	164 Sys.	1210.00 Sys.
	HL5	Sat. & Pas. Rad. Sub.	(2)12	(4)5¼	Cones	(2)1	Domes		18-20 ±2	97	10	150,3k	8/4	Six Pieces	Wal. Stain	Blk. Knit	230 Sys.	1800.00 Sys.
	Small Subwoofer	Pas. Rad. Sub.	10						To 150 ±3	91	30	125	4/4	25 x 14 x 10	Wal. Stain	Blk. Knit	38	349.00 Each
	Large Subwoofer	Pas. Rad. Sub.	12						To 150 ±3	94	50	125	4/4	32 x 17 x 13	Wal. Stain	Blk. Knit	58	449.00 Each
	HL Small Loud	Bass Ref.	8			4x4	Horn		40-18	96	10	4k	8/8	22 x 10 x 10	Blk. Lacq.	Blk. Knit	22	199.00 Pair
	HL Large Loud	Bass Ref.	10			4x4	Horn		35-18	96	10	4k	8/8	24 x 14 x 10	Blk. Lacq.	Blk. Cloth	29	299.00 Pair
	HL Small PA	Bass Ref.	12	2x7	Horn	2x5	Horn		55-22	101	10	2k,4k	8/8	25 x 16 x 14	Cptg.	Mtl.	35	399.00 Pair
	HL Large PA	Bass Ref.	15	10	Cone	2x5	Horn		40-22	102	10	250,4k	8/8	33 x 19 x 14	Cptg.	Mtl.	61	599.00 Pair
HARTLEY PRODUCTS	Compact Reference	Air Col.	6½			1	Dome	No	45-25 ±4	87	10	5k	8/6	12 x 12 x 16	Opt., Wood	Blk. Knit	30	400.00 Pair
	Reference Tower	Air Col.	(4)6½			(4)1	Domes	No	24-25 ±3	95	5	3.6k	5/4	18 x 18 x 45	Opt., Wood	Blk. Knit	100	1500.00 Pair
	Reference Mini-Tower	Air Col.	(2)6½			1	Dome	No	32-25 ±3	93	5	3.1k	5/4	33 x 12 x 12	Opt., Wood	Blk. Knit	50	695.00 Pair
	Concertmaster	Inf. Baf.	18	10	Cone	(2)7	Cones	No	16-25 ±3	92.5	25	125,3k,8k	8/5	29 x 18 x 42	Opt., Wood	Blk. Knit	175	6095.00 Pair
	Reference	Inf. Baf.	24	10	Cone	(2)7	Cones	No	16-25 ±3	93	25	125,3k,8k	8/5	36 x 24 x 50	Opt., Wood	Blk. Knit	300	7295.00 Pair
	SW-10	Air Col. Sub.	10					No	25-3.8 ±3	93	15		8/6	18 x 18 x 24	Opt., Wood	Blk. Knit	70	550.00 Each
	SW-18	Inf. Baf. Sub.	18					No	16-350 ±4	92.5	25		5/4	29 x 18 x 42	Opt., Wood	Blk. Knit	150	1100.00 Each
	SW-24	Inf. Baf. Sub.	24					No	16-250 ±3	93	25		5/4	36 x 24 x 50	Opt., Wood	Blk. Knit	250	1495.00 Each
HIGH BISCUS AUDIO SYSTEMS	Kevin Ingram One	Vented	(6)7	28x13	Horn	5¼x 5¼	Horn, Leaf		40-85	94		600,3.5k, 12k	8/6	68 x 28 x 32	Mahog.	None	130	1350.00 Each
HIGH FIDELITY PRODUCTS	Montana I	Bass Ref.	5¼			1	Dome		55-30 ±3	88	10	2.7k	8/8	12 x 8 x 10	Piano Blk.	Blk. Knit	20	1295.00 Pair
	Montana II	Bass Ref.	(2)6½			1	Dome		38-30 ±3	90	10	2.7k	6/4.5	40 x 8 x 12	Piano Blk.	Blk. Knit	50	1995.00 Pair
HSU RESEARCH	HRSW 10V	Powered Bass Ref. Sub.	10					W	25-100 ±2		Inc.	28-155		18 Dia. x 17	Opt.	Blk. Knit	40	From 700.00 Each
	HRSW 12V	Powered Bass Ref. Sub.	12					W	20-100 ±2		Inc.	28-155		23 Dia. x 22	Opt.	Blk. Knit	65	From 850.00 Each
	HRSW 210	Bass Ref. Sub.	(2)10					W	17-100 ±1		100	28-155	8/6	24 Dia. x 35	Opt.	Blk. Knit	100	From 2500.00 Pair
	HRIBR	Bass Ref. Sub.	(16) 18					W	10-100 ±1		1k	28-155	8/6	Sixteen Pieces	Opt.	Blk. Knit	2400 Sys.	From 80,000. Sys.
HUBBELL SOUND SYSTEMS (Continued)	Sonaré	Ported		5¼	Cone	1	Dome		50-22 ±3	84	30	2.4k	4/4	8 x 12 x 15	Opt., Wood	Blk. Knit	33	1400.00 Pair
	Soliare	Ported	8			1	Dome		45-18 ±3	85	30	2.2k	8/8	11 x 17 x 18	Opt., Wood	Blk. Knit	45	1900.00 Pair

SURROUND YOURSELF

with thunderous realism and crystalline clarity, rendered with remarkable imaging and true-to-screen sound placement.

Choose to surround yourself gradually, or all at once with the identically matched Venturi V52 Plus dedicated center-channel speaker and V52 front-channel/rear-channel speakers. And for astounding yet impeccably clean bass effect: the V12 powered subwoofer with separate component amplifier.

Each a superb individual audio performer, they combine to unleash the full potential of videocassette, CD and laserdisc recordings—on video systems from modest to big-screen with Pro-Logic surround decoder.*



To surround yourself as you see it, and for surprisingly less than most pre-packaged systems, ask your audio/video dealer for a personalized demonstration.

Venturi™

Home Theater Speaker Systems by BIC America

*Dolby Laboratories Inc.

CIRCLE NO. 26 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
HUBBELL SOUND SYSTEMS (Continued)	HSR	Sealed	(2)10	(2)5¼	Cones	1	Dome		28-20 ±3	91	50	300,3k	4/4	14 x 73 x 24	Opt., Wood	Blk. Knit	300	4750.00 Pair
	HS542.2	Ported		(2)5¼	Cones	1	Dome		70-20 ±3	89	30	3k	4/4	8 x 10 x 19	Opt., Wood	Blk. Knit	23	850.00 Pair
	HS6.5BP	Ported		(2)6½	Cones	1	Dome		40-18 ±3	89	30	2.2k	4/4	40 x 8 x 10	Opt., Wood	Blk. Knit	45	950.00 Pair
	HS12DVC	Sealed Sub.	12						33-70 ±3	90	50	70	4/4	18 x 18 x 18	Opt., Wood		63	750.00 Each
	T1	Ported		4½	Cone	½	Dome		120-18 ±3	84	10	4k	8/8	7 x 10 x 9	Opt.	Blk. Knit	10	200.00 Pair
	T2	Ported		6½	Cone	¾	Dome		55-20 ±3	88	10	3.8k	8/8	8 x 12 x 9	Opt.	Blk. Knit	13	270.00 Pair
	T3	Ported		8	Cone	1	Dome		40-20 ±3	90	10	3.5k	8/8	9 x 18 x 11	Opt.	Blk. Knit	15	350.00 Pair
	S1	Stereo Bandpass Sub.	8						35-120 ±3	90	30		4/4	10 x 10 x 20	Blk.		20	200.00 Each
	S2	Stereo Bandpass Sub.	10						32-100 ±3	92	30		4/4	12 x 12 x 27	Blk.		28	270.00 Each
	S3	Stereo Bandpass Sub.	12						30-100 ±3	93	30		4/4	15 x 15 x 28	Blk.		35	350.00 Each
INFINITY	IRS V	Hybrid Planar	(12) 12	(24) 4x6	EMIMs	(72) ½x2	EMITs ST	M,T,	16-44 ±2	87	100	70.5k	4/3	Four Pieces	Santos	Brn. Cloth	1550 Sys.	60,000. Sys.
	IRS Epsilon (with woofer servo)	Hybrid Planar	12		Planar Mag.	(2)	EMITs	W,M,T	30-42 ±1.5	87	100	150,500, 3k	4/	60 x 18 x 16	Santos	Blk. Cloth	150	14,000. Pair w/Xover
	Compositions Loudspeaker	Ported	12	(4) 5¼, (2)4	Domes	1	Dome		25-20 ±2	96		110,350, 3k	6/	54 x 8 x 20	Blk.	Blk. Cloth	78	1500.00 Each
	Compositions Center Channel	Ctr. Ch.; Sealed	(2)5¼	(2)4	Domes	1	Dome		80-20 ±2	96		350,3k	6/	6 x 23 x 8	Blk.	Blk. Cloth	21	779.00 Each
	Compositions Quadrapole Surround	Surround; Sealed	5¼			(4)3½	Domes		50-15 ±2	90		350	8/	10 x 14 x 4	Wht.	Wht. Mtl.	7	669.00 Pair
	Renaissance 90	Sealed	10	6½	Dome, EMIM		EMIT		27-45 ±3	87	75	200,600, 3k	4/	49 x 17 x 12	Opt.	Blk. Cloth	80	1799.00 Each
	Renaissance 80	Sealed	8		EMIM		EMIT		35-45 ±3	87	75	550,3k	4/	41 x 15 x 11	Opt.	Blk. Cloth	65	1199.00 Each
	Kappa 9.1 Series II	Ported	(2)12	6½	Dome	1	EMIT-R	M,T	27-35 ±2	89	60	180,750, 3.5k	8/4	59 x 18 x 14	Opt.	Blk. Cloth	135	1499.00 Each
	Kappa 8.1 Series II	Ported	12	6½	Dome	1	EMIT-R	M,T	32-35 ±2	89	40	180,700, 4.7k	8/4	48 x 16 x 12	Opt.	Blk. Cloth	87	1149.00 Each
	Kappa 7.1 Series II	Ported	10		Dome	1	EMIT-R	M,T	39-35 ±2	89	30	500,4.5k	8/4	43 x 14 x 10	Opt.	Blk. Cloth	63	899.00 Each
	Kappa 6.1 Series II	Ported	8		Dome	1	EMIT-R	M,T	45-35 ±2	89	30	500,4.5k	8/4	38 x 12 x 9	Opt.	Blk. Cloth	48	699.00 Each
	Kappa Video Series II	Ported	(2)5¼			1	EMIT-R		90-35 ±2	89	25	4k	8/4	8 x 21 x 6	Opt.	Blk. Cloth	17	399.95 Each
	RS 625	Pas. Rad.	(3)8			1	Dome		40-25 ±3	92	25	2.8k	8/4	37 x 11 x 14	Opt.	Blk. Cloth	44	389.00 Each
	RS 525	Pas. Rad.	(3)6½			1	Dome		52-25 ±3	92	20	2.8k	8/4	32 x 9 x 12	Opt.	Blk. Cloth	32	329.00 Each
	RS 425	Pas. Rad.	(2)6½			¾	Dome		58-25 ±3	92	20	3.1k	8/4	22 x 9 x 11	Opt.	Blk. Cloth	21	499.00 Pair
	RS 325	Ported	6½			¾	Dome		65-25 ±3	92	20	3.3k	8/4	17 x 9 x 11	Opt.	Blk. Cloth	14	329.00 Pair
	RS 225	Sealed	6½			½	Dome		70-20 ±3	90	10	3k	8/4	14 x 9 x 8	Opt.	Blk. Cloth	12	249.00 Pair
	RS 125	Sealed	5¼			½	Dome		74-20 ±3	90	10	4.5k	8/4	12 x 7 x 7	Opt.	Blk. Cloth	7	199.00 Pair
	RS Video	Ported	(2)5¼			1	Dome		100-25 ±3	89	20	2.2k	8/4	7 x 19 x 6	Opt.	Blk. Cloth	15	299.00 Each
	RS 12 SUB	Powered Servo Sub.	12						35-200 ±3		Inc.	50-200 (Var.)		16 x 16 x 17	Opt.	Blk. Cloth	54	899.00 Each
	RS 10 SUB	Powered Servo Sub.	10						40-200 ±3		Inc.	50-200 (Var.)		13 x 13 x 13	Opt.	Blk. Cloth	34	699.00 Each
	SM 155	Ported	15	(2)4½	Cones	1	Dome	M,T	29-27 ±3	102	10	500,5.5k	8/4	40 x 18 x 12	Opt.	Blk. Cloth	76	599.50 Each
	SM 125	Ported	12	4½	Cone	1	Dome	M,T	32-27 ±3	100	10	750,5.5k	8/4	35 x 15 x 12	Opt.	Blk. Cloth	66	449.00 Each
	SM 115	Ported	10	4½	Cone	1	Dome	T	35-27 ±3	100	10	900,5.5k	8/4	30 x 13 x 12	Opt.	Blk. Cloth	56	369.00 Each
	SM 105	Ported	10			1	Dome		35-27 ±3	100	10	3.3k	8/4	21 x 12 x 12	Opt.	Blk. Cloth	34	498.00 Pair
	SM 85	Ported	8			1	Dome		42-27 ±3	98	10	2.8k	8/4	18 x 11 x 10	Opt.	Blk. Cloth	27	428.00 Pair
	SM 65	Ported	6½			¾	Dome		45-25 ±3	94	10	5k	8/4	13 x 8 x 7	Opt.	Blk. Cloth	13	278.00 Pair
	SM Video	Ported	(2)6½			1	Dome		45-27 ±3	93	10	2.2k	8/4	8 x 21 x 9	Blk.	Blk. Cloth	18	329.00 Each
	Infinitesimal Four	Ported	5¼			1	EMIT-R		100-40 ±3	90	10	5k	8/4	9 x 6 x 7	Blk.	Blk. Mtl.	7	429.00 Pair
	Infinitesimal Video (Center Channel)	Ctr. Ch.; Ported	(2)5¼			1	EMIT-R		90-40 ±3	90	10	3.5k	8/4	6 x 14 x 6	Blk.	Blk. Mtl.	14	329.00 Each
	Infinitesimal SUB (SSW-10)	Servo Sub.	10						40-200 ±3			50-200 (Var.)		13 x 13 x 13	Blk.	Blk. Cloth	34	599.00 Each
	Video One	Sealed	(2)5½			½	Dome		58-20 ±3	89	5	4.5k	8/	7 x 18 x 5	Blk.	Blk. Cloth	14	189.00 Each
	BU-1	Powered Sub.	8						45-150 ±3		Inc.	50,150		11 x 11 x 11	Blk.		26	449.00 Each
	BU-2	Powered Sub.	12						40-150		Inc.	50,200		16 x 16 x 16	Blk.		50	599.00 Each
	Minuette MPS	Sealed	3½			½	Dome		200-20	88	15	3.5k	8/4	7 x 5 x 4	Opt.	Opt., Cloth	4	229.00 Pair
(Continued)	Minuette Center Channel	Ctr. Ch.; Sealed	(2)3½			½	Dome		150-20	88	15	5k	8/	5 x 10 x 4	Blk.	Blk. Cloth	5	189.00 Each

Paradigm

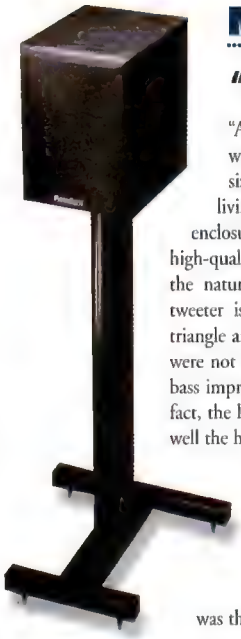
CRITICAL ACCLAIM!

Over the years, critics have praised the remarkable performance of Paradigm speakers and have hailed them among the very best available! Built on a strong tradition of design excellence, Paradigm is now one of the most highly acclaimed speaker brands, with countless rave reviews and awards. Paradigm also offers the highest value in speakers. More than just subjective impression, real value is based on sound performance and build quality, and Paradigm simply gives you the very best of both! In fact, in surveys conducted by a leading trade publication, Inside Track, Paradigm has placed first among all speaker companies for *Best Price/Value for the past five consecutive years – 1991, 1992, 1993, 1994, 1995.*

Rated #1

IT Insight Loyalty Test

Paradigm

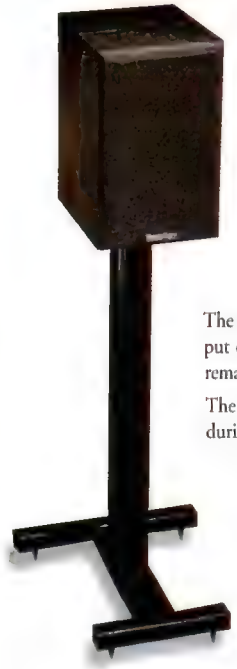


MICRO

"TIGHT, BRIGHT AND INTELLIGIBLE SOUND..."

"Auditioning the Paradigm Micros on their own, without the foundation of the SB-100, was quite astonishing. Put up against British and Australian bookshelf speakers twice the size, they captured the interest and cupidity of the entire panel, especially those with living-space restrictions or home offices to furnish with sound. Naturally, for such a small enclosure, cabinet coloration was virtually non-existent, even given the thin panels, and the high-quality Paradigm midwoofers and tweeters performed together in true synergy to release the natural timbres of voices and instruments. The Micro's tweeter is responsible for the most delicate and convincing triangle and cymbal sounds we have heard at the price. But we were not prepared for the level of bass response (and articulate bass impressions) that were generated from these tiny boxes. In fact, the level of bass that's produced is an object lesson in how well the human ear can be fooled into thinking that upper bass harmonies are actually the low, low fundamentals that generated them. Of course, when the volume is wound up to large-room level on bass-heavy material, the whole system comes under stress and eventually buckles under the strain. However, keeping in mind their low power handling capability, we wound back the wick and enjoyed an eclectic spin through the 'reference standard' CDs in our collection, marvelling at how well the tight, bright and intelligible sound conveyed the impression of a full-range sound. Never was there an impression of anything missing."

AUSTRALIAN HI-FI



ATOM

"A TRULY EXCELLENT SPEAKER FOR THE BEGINNER AUDIOPHILE."

"I like this speaker because it gets the midrange frequencies right – to me, the most important function of a loudspeaker. If a speaker can't reproduce a human voice, an acoustic guitar, and a piano with some degree of accuracy, it's bad – regardless of how well it images, if it has top-end air, bass extension, or any other audiophile nicety.

The Atoms not only get the midrange right, they also have reasonable bass impact and can put out fairly high spls (98dB A-weighted peaks) without distortion. The end result is a remarkable approximation of music for well under $200.

The system in my small listening room is also my video system. I had the Atoms set up during the Olympic broadcasts and, since CBS seemed to broadcast two minutes of ads for every minute of Olympic action, I heard many commercials through the speakers. Coke's "Makin' Whoopee" became a favorite of mine, and it sounded really good through the Atoms. On my PCM recordings of the Boulder Philharmonic, depth and dimensionality were rendered quite well, with very little spatial compression, and instruments retained their "bloom."

Of the three speakers reviewed here, my favorite is the Paradigm Atom. I hope that when the next generation of high-enders sit in their holographic-imaging, multimedia environments reminiscing about their first systems (the hardware equivalents of "first loves"). their eyes will dampen slightly as they mention their old Paradigm Atoms – a truly excellent speaker for the beginner audiophile."

PERFORMANCE SERIES

TITAN

"BRAVO!"

"The Titan…looks like your average mini bookshelf speaker. 'Average' doesn't belong in any sentence describing its sound though. Sonically the Titans' balance was nearly perfect, and detail was excellent. Their bass was great, too, though they did get a little boomy and boxy at very loud listening levels and in some placement configurations. Power handling in the face of overload was superlative. Measurements revealed that the Titan's frequency response dropped down to the benchmark for this group (60Hz), and its output at 100Hz was on par with the higher frequencies-unlike most of its competition, whose overall bass output was usually several decibels below the rest of the spectrum. On-axis, this flatness extended out to 10,000Hz, after which the response increased considerably. Off-axis response was outrageously flat – within ±2.5dB between 200 and 16,000Hz. The Titan would be absolutely fantastic in any role: main, surround, and/or dual-channel center."

SOUND & IMAGE

"GIANT-SIZED VALUE..."

"Calling this speaker "Titan" is not as extravagant as one might think - It is truly a giant sized value...very smooth and flat…its frequency response ranks among the flattest that we have measured from a speaker…sounded every bit as good as its measurements would imply…it is less common for a small speaker to avoid sounding thin when the program calls for a healthy bass output. The Titan passed that test handily…it does such a skillful job that the listener does not notice that all of the music is coming from the pint-sized Titans…The small size, in fact, gives the Titan a distinct advantage in imaging accuracy over many larger speakers…we have heard a few (very few) speakers with a single 6-inch woofer that can produce a similar effect, but they usually cost considerably more."

Stereo Review

"THE FRONTRUNNER IN THIS MARKET NICHE..."

"A match for some speakers that are twice the size (and price) ...the frontrunner in this market niche…They are as sophisticated as any small speakers we have heard for quite some time…remarkably big sound – big because of its full body and a well-extended soundstage…It never reaches toward harshness…and displays a kind of soft sweetness that tends to give most music a warmth and hint of intimacy…the bass response is really quite marvelous…the stereo image is very well focused…the Titans…represent real value for money – an ideal first step on the hi-fi ladder."

AUSTRALIAN HI-FI

"INCREDIBLE"

"I was astounded by the way the Paradigm's performed...These speakers are fast with no noticeable smearing of treble ranges...excellent definition and sound staging...their definition and imaging is incredible...a joy...vocals were intimate and alive...the Paradigm Titans are the loudspeakers you are looking for...The Paradigm Titans are an uncommon audio bargain."

SCENE

PHANTOM

"AN AMAZING LEVEL OF PERFORMANCE..."

"Extremely accurate timbral response...excellent lateral image on orchestral and choral music, with surprisingly good depth…effectively competes with speakers close to twice it's price…this speaker had a very musical quality, with excellent timbral accuracy…an amazing level of performance… the low end response full and tuneful…on pop and jazz music the Phantom did almost disappear"

audio ideas guide

"OUTSTANDING..."

"The smoothness of the Phantom's frequency response would do justice to speakers at ten times it's price…unquestionably an outstanding value…response measurements confirmed the exceptional smoothness of the Phantom's response…the Paradigm Phantom is a remarkably good speaker in its price range…would be very competitive at a substantially higher price…In our opinion, it sounded as good as its measurements imply it should… outstanding...no one hearing them in a blind test…would be likely to guess that he was listening to a pair of speakers at this price level."

Stereo Review

"THIS SPEAKER IS BEST BY FAR!"

"At this price level, that's remarkable indeed…as good a value as you will find in today's market…the listening panel praised the natural balance of the Paradigm Phantom, and awarded it one of the highest scores in the listening sessions…the curves are smooth and regular, showing both good extension at high and low frequencies and virtually no anomalies in between…this in one very well balanced speaker…Again and again, our listening panels commented on the neutral balance of the Phantom, with comments like 'good presence,' 'clear, detailed strings,'…as good a value you will find in today's market."

Sound&Vision

AWARDS

ATOM

Sound&Vision AWARD
1994
1995

Hi-Fi AWARD from AudioVideo
1993/94
1994/95

Stereophile
1994
1995

TITAN

Sound&Vision AWARD
1993
1994
1995

Hi-Fi AWARD from AudioVideo
1992/93
1993/94
1994/95

Stereophile
1995

PHANTOM

Sound&Vision AWARD
1993
1994
1995

"spectacular's"

Paradigm

Mini-Mk3

"THIS IS A SERIOUSLY GOOD SPEAKER FOR THE BUCKS."

"Man, do these li'l guys sing! We're just not used to hearing minispeakers dish up so much clear, detailed, fleshed out sound – these minis are definitely at the top of our list in this price range. We actually like 'em better than a lot of audiophile speakers that cost two and three times the price. They're really that good…wonderfully detailed highs…midrange is terrifically open and clear, lending an easy clarity to movie dialog and music alike, and the overall sound is much more refined and high-end than you get from almost anything else this inexpensive. We dug this little guy from the get-go. and our feelings never wavered – this is a *seriously* good speaker for the bucks."

HOME Theater TECHNOLOGY

5seMk3

"SPECTACULAR...CONVINCING"

"This is no ordinary loudspeaker...No other speaker I have heard, at or near the price, renders so much authenticity to the music...I am hard-pressed in recent memory to think of another dynamic loudspeaker which is as convincing as this one...At times the music seems to glisten, as if more improvements were made to my audio system than just the speakers...Bass performance from the 5seMk3 is nothing short of spectacular…this Paradigm conveys a musical authority uncommon in all but the most expensive loudspeakers…a degree of mid-to-upper midrange clarity that strips away several veils to reveal a level of inner detail that I must, again, compare to speakers costing more than ten times that of the 5seMk3...I find myself a bit lacking in the ability to bestow the kind of praise this speaker deserves…The 5seMk3 is something very special and it performs its magic in a number of ways."

The Sensible Sound

7seMk3

"EXCELLENT!"

"The 7seMk3 is an excellent example of what [Paradigm] can do…Overall the 7seMk3 is a handsome speaker, small enough to fit in fairly tight quarters, and inexpensive enough to fit tight budgets...well balanced voices, very clear...bass extension was surprising...fidelity rating was 7.7, an excellent result that places the 7seMk3 among the few top models that must be auditioned by anyone shopping in the under $1,000 price range…"

Sound&Vision

"AN EXCELLENT CHOICE!"

"The 7seMk3 is obviously an excellent choice…offering performance comparable to many in the $1000 range…lower midrange was notably smooth and resonance free…good smoothness on and off axis…excellent dispersion…quick and silky character from the tweeter…good clarity…excellent soundstaging and depth…natural tone…never screechy or steely …very good weight and dynamics…this speaker will play loud with no complaint, and has a lot of solid deep bass...I also liked what other writers have called 'the ability to boogie', a lively rhythmic presentation that gives rock and jazz music a real impetus."

audio ideas guide

9seMk3

"SUPERB"

"...the highly acclaimed 9seMk3...is now in its third incarnation...a two way, three driver system with an unusually narrow footprint that lets it squeeze into spots where comparable competent systems just don't fit...It's clear from the data and from my listening that the 9seMk3 delivers solid deep bass even without a subwoofer...The textile-dome tweeter is very smooth both by measurement and in listening...

...this Paradigm system is superb [9seMk3, CC-300, ADP-150, PS-1000]. Soundfields are firmly established, the impact is awesome, and it fits into real rooms with a minimum of visual intrusion...If there's a better bang for the buck for home theater owners than this Paradigm speaker ensemble, we haven't found it yet."

Home Theater MAGAZINE

11seMk3

"VERY SATISFYING."

"The extremely smooth midrange and upper bass promise very low coloration, response rising below 100Hz by about 4dB, but extending smoothly right down to 20Hz. The 11seMk3 is flat at 30Hz, and down only 4dB at 20. From 100 to 20,000Hz, response is ±3dB within the listening window, even smoother where it counts, in the lower midrange…This speaker's unusual neutrality was heard on both massed and solo voices. Nothing jumps out at you, and there is more sense of the whole than the individual parts…Strings and bass had weight and bite, with an excellent overtone balance, while percussion was well reproduced even at high levels. In fact, this speaker has considerable dynamic range, and will play very loud without strain…The 11seMk3 has many of the attributes of big, expensive speakers, with clean, extended bass, very linear frequency response overall, and lots of dynamic range…What is evident is its musicality, which combines with its muscle to make the reproduction of all kinds of music very satisfying. The Paradigm 11seMk3 provides a flavour of the sound quality heard from the high end's big boys at about 20% of the price."

audio ideas guide

"A VERY HIGH LEVEL OF PERFORMANCE"

"…favorable comments dominated, 'Lovely clarity and openness.' 'excellent cymbals and bass,' 'very real,' and 'fine detail…' The Paradigm's imaging was also excellent...A very high level of performance…excellent bass extension…With the new 11seMk3, Paradigm has taken an already good speaker and made it better; even 'great' wouldn't be out of place in describing the 11seMk3's performance…the Paradigm can handle lots of power…"

Sound&Vision

STUDIO MONITOR

"OPEN, SPACIOUS, CLEAN"

"The [Studios] exhibited an open spacious, clean sound, with excellent soundstaging and powerful bass capability.

On an excellent new acoustic jazz CD I picked up at the recent winter Consumer Electronics Show, *The Immigrants Dilemma* by Todd Garfinkle (M•A Recordings M017A), the systems exhibited a vivid realism and extended, smooth response with a detailed and expressive high end. The acoustic basslines were reproduced particularly well with fine control and extension.

On wide range symphonic material with chorus and soloists, heavy on the percussion, such as Dorian Discovery release of Venezuelan Antonio Estevez's *La Cantata Criolla* (DIS-80101), the systems demonstrated an excellent soundstage, with good width and depth, coupled with a first-rate recovery of recorded ambience....

Does the Studio Monitor meet its goal of keeping up with the big-guy, high-end systems at only half the price? You bet! Check them out for yourself.

AUDIO

"THIS IS A TRUE MONITOR LOUDSPEAKER!"

"In listening tests the full bottom end was very evident, though bass was very clean, tuneful and well defined. The 1812 cannons had tremendous authority, while the Bosendorfer piano sound was almost intimidating in its weight…the acoustic guitar segment of our 15 IPS listening program was reproduced with great clarity, speed and dynamics, the metal dome tweeter fast and fluid, the cone midrange articulate and neutral. Female voice was also heard with great neutrality and naturalness, while choral voices had a nice balance, good detail and an unusual fullness of sound. Imaging was excellent, with a wide soundstage, and very good depth and detail. This is a true monitor loudspeaker.

…impressive solidity and power. This speaker reproduces pedal organ like few can, with astonishing authority even at very high levels. The Studio Monitor is quite efficient, and capable of very high levels, and reproduces the full weight of a full orchestra with no strain, the main virtue of a big speaker.

Paradigm has created a model that competes with others costing quite a bit more…a quite notable value among higher priced speakers."

audio ideas guide

AWARDS

MINI-MK3
Sound&Vision AWARD
1995

5SEMK3
Sound&Vision AWARD
1995

7SEMK3
Sound&Vision AWARD
1994

9SEMK3
Sound&Vision AWARD
1995

11SEMK3
Sound&Vision AWARD
1994
1995

Audio Video AWARD
1994/95

STUDIO
Sound&Vision AWARD
1991
1995
1994

Audio Video AWARD
1990/91
1992/93

Paradigm

EXPORT/BP

"SUPERB PERFORMANCE!"

"Almost unique in our experience, there was no trace of response irregularity in the vicinity of the crossover frequency. This is the flattest response we have ever measured from a speaker over such a wide range that includes the crossover region...At the system's rated lower limit of 42Hz, its output was clean and undistorted, and even at 32Hz the room was filled with powerful, clean bass that gave no clue to the relatively small size of the speaker's woofers...very impressive performance.

The measurements essentially confirmed our impressions from the extended listening sessions that preceded them. Although the Export/BP's sound tended to be slightly "soft", there was no hint of boom or tubbiness. That can be credited to the system's combination of remarkably clean and extended low bass together with the flattest middle- and high-range response we have seen from a speaker.

The system's basic imaging characteristics seemed to be determined entirely by its front radiation, as claimed. The vertical and lateral positioning tests of the Chesky JT-37 test CD produced stereo location effects as good as we have heard, apparently undiluted by the output from the rear drivers. But in addition to contributing to the system's overall low-bass performance, the rear drivers did contribute an unmistakable sense of air and space.

Although bipolar speakers are not new, Paradigm's execution of the concept is noteworthy. The considerable effort the company says it put into the Export/BP's drivers and construction has paid off handsomely in the speaker's superb performance.

Stereo Review

ESPRIT/BP

"BIG, WIDE AND POWERFUL"

"The Esprit/BP has a basic sound quality and spaciousness to spare – whether you use it in stereo or as part of a home theater system. The overall sound was big, wide and powerful. There was ambience-sexy, juicy, out-of-body, hall-filling, room widening, stage-deepening ambience – in spades. No matter what I played – orchestra, choir and organ in a cathedral, blockbuster movies, a special-effects CD with a subway-lobby track – it hit me with a righteous sense of space."

SOUND & IMAGE

"A TRUE HIGH END SPEAKER AT QUITE AN ASTONISHING PRICE."

"These are true bipolar radiators, and clearly provide a wide listening axis with very good dispersion in front or behind...the dynamic capabilities of this speaker are considerable, with powerful bass right down to the lowest pedal notes, and a clean, focused midrange that makes all voices and instruments sound very natural...The tweeter is fast and detailed...remarkably good...retaining all the virtues of a direct radiating type, while adding extra spaciousness and a very realistic sense of depth without compromising detail or lateral imaging...This is a true high end speaker at quite an astonishing price...there's literally nothing else in the market at anywhere near the price...which combine this level of sound quality, accuracy, and wide, smooth frequency response...very impressive"

audio ideas guide

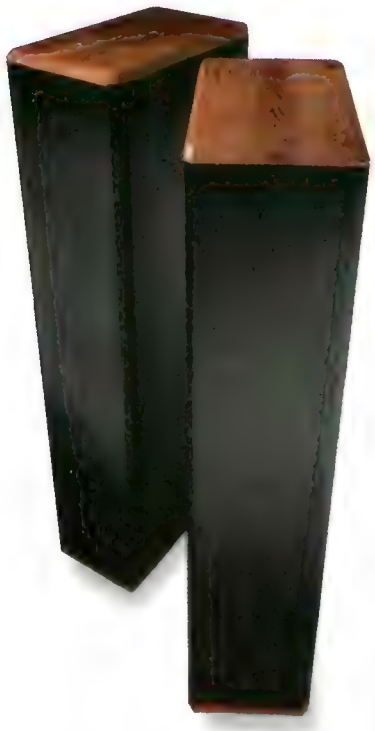
"ASTOUNDING...STUNNING...LISTEN TO THESE GEMS."

"The Esprit/BP are slim, monoliths with a rather elegant appearance...very revealing with a musical quality that will not allow a casual walk past the system without stopping for a listen...a stunning image with well defined acoustical boundaries, astounding front-to-back layering combined with excellent height and depth are but a few of the Paradigm [Esprit's] features...the highs extend smoothly...lower midrange steadfastly maintains focus, detail and equilibrium with information above and below...bass information is powerfully robust...resolution is excellent...These loudspeakers perform as well as one would expect from speakers in twice the price range – simply marvelous...the Esprit offers modern technology in addition to musicality. In this light, the Esprit/BPs rate extremely high in both the technical design work and the resulting musical accuracy...Visit your dealer and have a listen to these gems."

THE INNER EAR REPORT

ECLIPSE/BP

"AWESOME!...THERE ARE BIPOLAR SPEAKERS AT MORE THAN TWICE THE PRICE OF THE ECLIPSE WHICH WOULD BE HARD PRESSED TO BETTER ITS SOUND QUALITY..."



"neutral and transparent...very natural...The bipolar aspect of the speaker is most clearly heard in its openness, a spaciousness that does not compromise lateral imaging...very fast and accurate...excellent lateral imaging and superb depth...very accurate timbral balance...The choral and orchestral sound of these speakers is quite awesome, while the piano seems to come right into the room...I will say, without equivocation that the Eclipse Bipolar is the best speaker Paradigm has yet produced, and one of the best Canadian speakers available at any price."

audio ideas guide

"CLEAR, UNCLOUDED...SUPERB!...Rating: 99%"

"...compares easily with much higher priced designs...The soundstage that can be achieved with these loudspeakers is outstanding...a very deep soundstage with precise dimensions and absolute focal points. Here is where the Eclipses outperformed anything and everything in their range...The Esprit offered a rather stunning soundstage, but the Eclipse offers more spatial accuracy, better defined focal information as well as a deeper well-layered image...more lucidity and a slightly better tonal balance...the Eclipse offers one-hundred percent sound for your hard-earned bucks and translates to a solid foundation for an upscale and high performance audio system."

THE INNER EAR REPORT

"ITS PERFORMANCE...WAS SUPERB"

"The Eclipse's flat room curve shows that power response is very well behaved...They could play loudly and cleanly and presented a significantly deeper soundstage...Their sound was quite spacious, and they added a welcome amount of room sound – and hence realism – to most symphonic material...bass was extended, clean and powerful; output was high, and spaciousness and depth were enhanced...these speakers reproduced the pedal notes with much authority and clean, room-shaking bass. No dynamic offset was evident on any of the high-level bass material...The Eclipse/BP has several very favorable traits. These include the ability to play loudly and cleanly, and a capacity to greatly expand the depth and spaciousness of the soundstage...If your are contemplating the purchase of a set of bipolar-style loudspeakers systems, the Paradigm Eclipse/BP should be seriously considered."

AUDIO

exceptional

Paradigm

CC-300 CENTER CHANNEL

"WONDERFULLY FOCUSED AND COHERENT...SMOOTH AND NATURAL"

"What sets the CC-300 apart from the rest of the center-channel pack is its clever driver spacing. By shaving the tweeter's faceplate down to the bare minimum, Paradigm can raise it up closer to the top of the cabinet and bring the two woofers closer together. This greatly reduces the horizontal "lobing" effects...In terms of sound, the CC-300 is a very close match for the Mini-Mk3, which is a trick most center-channel speakers can't pull off. As a result, the soundstage across the front three speakers was wonderfully focused and coherent, and pans across the stage sounded smooth and natural. The CC-300 is a great sonic match for a pair of Mini-Mk3's.

HOME Theater TECHNOLOGY

"EXCELLENT!"

"...the CC-300 delivered remarkably similar results; and to the ear, is an excellent sonic match for the 9seMk3's. Together, they deliver a wide stereo front image with a solid timbre-matched center so voices don't change character as actors move across the screen."

HomeTheater MAGAZINE

"...ONE OF THE BEST WE'VE YET ENCOUNTERED"

"Center channel speakers have become a fact of life in most home theater systems, and often their main weakness. The reason for this is the fact that their tonal characteristics often don't match those of the other speakers, and worse, their dispersion to several seated listeners makes them have variable tonal character over a 30° listening window. This latter problem can be seen in most of our center channel reviews, the reason being the D'Appolito configuration of tweeter flanked by a pair of midrange/woofers. This setup works well when vertically arrayed, but driver interference or lobing causes acoustic effects in the heart of the midrange as one moves off the direct listening axis. Since the center channel exists primarily for those seated off this center axis, this is a real problem, and the Paradigm engineering team have tried to address it in the CC-300. By designing a tweeter with a front plate that is notched on either side, the other two drivers can be placed closer on either side of it, minimizing the interaction, and making the speaker's radiation come from more of a single point source.

It can be seen from the dimensions that the CC-300 is quite large, and the extra cabinet volume exists to make it as close as is practicable to being a full-range speaker. That way sounds panned across the front soundstage in a film will not lose their bass as they go across. The speaker is front-ported, the pair of 6" woofers combining to extend bass lower than that heard from most center channels.

The CC-300 sounds like it measures, offering excellent clarity and compatibility with hi-fi speakers that are also smooth in response, of course, including those made by Paradigm. I matched it with our median 11seMk3 pair for a very cohesive Pro Logic soundstage. Anticipating Dolby AC-3 discrete surround, I can see five CC-300s and a matching subwoofer as a killer small-room surround system (for matrix you could switch to ADP-150s at back). However, configured, the Paradigm CC-300 is a very good center channel speaker...one of the best we've yet encountered."

audio ideas guide

ADP-150 DIPOLE SURROUND

"EXCEPTIONAL NEUTRALITY"

"Described in the company's literature as an "adapted dipole" – "Specifically designed for surround use, ADP speakers deliver diffused, non-localized sound by radiating sound toward the front and the back of the room. Unlike conventional dipoles, however, ADP surrounds have been modified to retain balanced bass when mounted on or near side walls."

In fact, the ADP-150 is a dipole only above a certain unspecified frequency, becoming bipolar below to reinforce rather than cancel bass energy. This means the process is rather more complicated than simply flipping the polarity of one woofer in this 4-driver design...Paradigm are understandably coy about this proprietary technology...Looking at the quasi-anechoic curve we see excellent linearity, especially for an effects speaker, meaning that the ADP-150 will have exceptional neutrality, and therefore provide an excellent timbral match to any good front speaker.

I've heard the ADP-150 in a variety of locations...It's quite an amazing chameleon because at rear it disperses the surround channels very smoothly... Paradigm has clearly put a great deal of design expertise into this home theater speaker and the payoff has been that it is not only an excellent speaker for this use, but a very fine little speaker, period, at a very nice price."

audio ideas guide

"PROVIDE CONSIDERABLE ENHANCEMENT TO THE SURROUND EXPERIENCE...EXCELLENT VALUE"

"A dipole is a speaker that radiates sound equally front and back, with the two acoustic waves out of phase with respect to each other: as the diaphragm creates an air compression in front, it makes a rarefaction behind. To the sides, the two cancel each other almost entirely, creating a "null". One of the aims of the surround channel in a home-theater system is to provide an overall wash of ambient sound that can't be localized at one speaker. In a movie theater this is achieved by using many speakers along the side and back walls of the auditorium. A small room in a domestic setting is another matter... The dipole arrangement can be effective because it aims the speakers' nulls at the listener so there's very little direct sound. Instead, most of the energy is directed away from the primary listening area, and only reaches it after it has reflected off at least one of the room's surfaces. The result is a suitably diffuse effect...

Paradigm calls its design an 'adapted dipole'...A drawback to to a true dipole is that, as you go down in frequency, the sound becomes more omnidirectional and the front and rear waves tend to cancel themselves out...In our listening tests, the 150s certainly did not sound thin. In fact we were pleased – but not surprised, given Paradigm's track record – that these speakers produced a fine, balanced sound that blended excellently with the various front speakers we tried them with...these speakers produced an admirably diffuse "wash" of surround sound…they will provide considerable enhancement to the surround experience. We liked these speakers s lot."

Sound&Vision

"A MARVELOUSLY DIFFUSE SOUND-FIELD AND SUPERB SURROUND SOUND EFFECTS"

"…a diffuse sound-field with a null in the radiation perpendicular to the wall which is ideal for surround sound effects…I can testify that the [ADP-150] produce a marvelously diffuse sound field and superb surround sound effects."

HomeTheater MAGAZINE

"AMBIENT SOUNDS ARE MUCH CLEANER AND MORE NATURAL-SOUNDING…"

"...underneath that black grill lurk some interesting design choices that give the ADP-150 a real edge over competing dipoles....the ADP-150 sports a pair of real live 3/4-inch dome tweeters, one fore and one aft. This makes for an easily heard improvement in the clarity of the surround audio – ambient sounds are much clearer and more natural-sounding, and spoken background dialog becomes clear enough to finally understand…the ADP-150's higher-quality tweeters make a very audible difference in the clarity and spaciousness of the surround soundfield.

Even though Dolby Surround soundtracks theoretically contain no bass below 100Hz in the surround channel, certain soundtracks, like *Backdraft*, sneak low bass into the surrounds, and Paradigm wants to be able to deliver this extra bass when it pops up. So the ADP-150's woofers are configured to operate in-phase in the bass range, eliminating the bass cancellation that occurs with the out-of-phase woofers on many dipole surrounds. Sure enough, when we played the *Backdraft* LD, we could hear the low rumbling of the fire coming from all around the room, including the sides. The verdict is in: Surrounds that do bass are definitely cooler."

HOME Theater TECHNOLOGY

AWARDS

CC-100
Sound&Vision AWARD 1994

CC-200
Sound&Vision AWARD 1995

HI-FI CRAFTSMEN AWARD from Audio Video 1994/95

CC-300
Sound&Vision AWARD 1995

ADP-150
Sound&Vision AWARD 1995

Stereophile COMPONENTS 1995

Paradigm

SB-100

"FAST, DRIVING AND HIGHLY PITCH-COHERENT BASS..."

"A fast, driving and highly pitch-coherent bass octave joined the orchestra...The match between the Micros bottom and the SB-100's top was, on the whole, very well engineered.

Generally, a single subwoofer proved quite adequate for music listening, but in Pro-Logic video mode, we missed the luxury of having a pair of subwoofers which allows the cure – if necessary – of a swathe of room-mode related resonance problems as well as the ability to luxuriate in even more-palpable (if rather unrealistic!) levels of bass...Make sure that Paradigm is high on your audition list."

AUSTRALIAN HI-FI

"A GOOD ADDITION IN BOTH AUDIO AND HOME THEATER SYSTEMS..."

"The SB-100 subwoofer operates over quite a narrow range, as its measurement shows. Its response kicks in just below 100Hz, and rolls off below 40Hz; extension into the 30Hz range can be achieved with judicious placement. Its response has been carefully tailored to work well with [both the Atom and Titan], and is a good addition in both pure audio and home theater systems based around either speaker."

audio ideas guide

"THE SOUND WAS EXCELLENT..."

"...the SB-100 subwoofer can be used can be used with virtually any speaker, but it is ideally suited for surround sound as it allows the other speakers to be quite small. The SB-100 has a number in terminal connections hidden out of sight on the bottom panel. In one configuration, which uses a single subwoofer, cables from both amplifier channels can be attached, and a second set run to each of the satellites. Alternatively, two subwoofers can be employed, with each one feeding a single satellite, or all the speakers can be attached separately.

For our listening tests we decided to go with the shielded Titans up front connected to a single SB-100, Atoms for surround and the CC-200 for the center. The total cost – about as inexpensive a surround system as you are likely to find. Not surprisingly, considering the source, the sound was excellent, throbbing along with the low lows (the explosion and effects near the opening of *Star Trek VI: The Undiscovered Country* were especially impressive), encircling the listeners with ambience, and playing very loud without distress when that was indicated. More so than other systems, it did all of this with a fine, neutral character...For the price – or even double – it's hard to beat."

Sound&Vision

sensations

PS-1000

"A LOT OF SYSTEMS I'VE HEARD, EVEN AT THREE TIMES THE PRICE, DON'T HAVE BASS THIS GOOD."

Bass response on the Paradigm system was very good, easily the best I've heard from a system in this price range. Not only was the bass tight, tuneful, and *Terminator* proof, but it was easy to get a smooth blend between the sub and satellites. Even the soundtrack from *Koyaanisqatsi,* with its extended low-bass drones, didn't cause any buzzes or rattles from the Paradigm system. A lot of systems I've heard, even at three times the price, don't have bass this good."

stereophile

Guide to Home Theater Vol.1 No.1

"IT'S HARD TO IMAGINE A HOME THEATER SYSTEM FOR WHICH THE PS-1000 WOULD NOT BE A WELCOME ADDITION."

"Generally, we have found that good bass performance is easiest to achieve with a powered subwoofer, such as Paradigm's dandy PS-1000. A powered (or active) subwoofer has a built-in amplifier, matched to the speaker. That not only means that you are virtually assured of enough power to pump out lots of watt-hungry bass, but it also means you can get by with considerably less power to the main channels than would be necessary if full-range speakers were used. The amplifier section of the PS-1000 is rated at 120 watts, and there appeared to be more than ample power for even the most thunderous of soundtracks. One benefit of internal power is that, within limits, it increases positioning options. With an unpowered subwoofer, often the production of adequate output is a matter of inches: move the unit a few either way and the bass disappears. The result is that sometimes you have to place the speaker in a inconvenient spot. A powered unit often lets you overcome that simply by turning up the power. With the PS-1000 we tried both ways, and found that we could safely place it where we wanted, rather than where it *had* to go.

The Paradigm PS-1000 is capable of more low-frequency output than you will ever find comfortable, and there was still usable bass at 25Hz…Paradigm has been at this a long time, and it's hard to imagine a home theater system for which the PS-1000 subwoofer would not be welcome addition."

Sound&Vision

"ONE OF THE GREAT BUYS IN HOME THEATER"

"The PS-1000 is an unusually versatile subwoofer: It accepts line-level inputs from a stereo pre-amp/processor; a mono line-level input from an A/V receiver's subwoofer output; or, speaker-level inputs from an A/V receiver not outfitted with a subwoofer line output. The PS-1000 has a 120-watt power amp that turns on automatically when it detects the presence of a signal and turns off a few minutes after the signal disappears...I measured the PS-1000...low end response holds up solidly to 27Hz.

In measurement and in use, this Paradigm system is superb (9seMk3, CC-300, ADP-150, PS-1000). Soundfields are firmly established, the impact is awesome, and it fits into real rooms with a minimum of visual intrusion. What more it's affordable...this has to be one of the great buys in home theater!"

Home Theater MAGAZINE

AWARDS

SB-80

Sound&Vision AWARD 1995

SB-100

Sound&Vision AWARD 1995

Audio Video 1993/94 1994/95

PS-800

Sound&Vision AWARD 1995

PS-1000

Sound&Vision AWARD 1995

Audio Video 1994/95

stereophile 1995

the finest in-wall

Paradigm

Why lower your expectations when it comes to in-wall speakers? It can be more than just a matter of convenience. Especially with PARADIGM in-wall speakers. Now you *can* get outstanding sonic performance "from the wall".

Sound & Vision AWARD 1992

What does it take to build the finest in-wall speaker? Quite simply, better design execution and better materials. So rather than flimsy plastic parts, we use a rigid aluminum diecasting that combines the main chassis, mid/bass driver chassis and tweeter faceplate into a single ultra-rigid unit. Instead of inadequate mounting hardware made of plastic parts, metal clips etc., we use an ultra-rigid diecast-aluminum full-perimeter mounting flange. Add PARADIGM'S renowned driver technology and seamless dividing networks, and the performance results are truly amazing! Articulate and transparent, these speakers reveal more of the musical and spatial reality of the live event.

CONSUMERS DIGEST BEST BUY 1992

Even more astonishing is the price! You not only get the finest in-wall, but you also get to spend less. In fact, for the price of conventional in-wall speakers, *you can own the best*...PARADIGM ARCHITECTURAL MONITOR SERIES speakers.

Paradigm Electronics Inc. reserves the right to change specifications and features without notice as design improvements are incorporated.

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
INFINITY (Continued)	Minuette	Surround; Sealed	(4)3½			(3)½	Domes		200-20	88	15	3.5k,5k	8/4	Three Pieces	Blk.	Blk. Cloth	11	389.00 Sys.
	Surround Pac	Sat. & Sub.																
	Minuette Theater Pac	Home Th.; Sealed Sat. & Sub.	(6)3½			(5)½	Domes		200-20	88	15	3.5k,5k	8/4	Five Pieces	Blk.	Blk. Cloth	17	589.00 Sys.
	ERS 840	In-Wall	8				EMIT-N		50-45	85	20	3.8k	8/4	15 x 11 x 4	Wht.	Wht. Mtl.	7	580.00 Pair
	ERS 640	In-Wall	6			¾	Dome		60-22	85	15	3.8k	8/4	13 x 9 x 3	Wht.	Wht. Mtl.	5	340.00 Pair
	ERS 540	In-Wall	5¼			¾	Dome		75-22	85	10	6k	8/4	8 x 8 x 3	Wht.	Wht. Mtl.	4	250.00 Pair
	ERS 440	In-Wall	4						90-15	85	8		8/4	7 x 7 x 3	Wht.	Wht. Mtl.	3	180.00 Pair
	ERS 360	In-Wall	5¼			¾	Dome		75-22	88	10	6k	8/4	8 Dia. x 3	Wht.	Wht. Mtl.	3	250.00 Pair
	Outrigger	Outdoor	5¼			1	Dome		100-20	88	10		8/4	10 x 8 x 7	Wht.	Wht. Mtl.	7	400.00 Pair
	SS 2001	Sealed	5¼			½	Dome		74-20 ±3	90	10	4.5k	8/4	12 x 7 x 7	Blk.	Blk. Cloth	9	199.00 Pair
	SS 2002	Sealed	6½			½	Dome		65-20 ±3	90	10	3.5k	8/4	14 x 9 x 9	Blk.	Blk. Cloth	15	279.00 Pair
	SS 2003	Sealed	8			1	Dome		50-25 ±3	90	10	3k	8/4	18 x 10 x 10	Blk.	Blk. Cloth	21	379.00 Pair
	SS 2004 MkII	Ported	8			1	Dome		47-25 ±3	90	15	3k	8/4	33 x 10 x 10	Blk.	Blk. Cloth	35	479.00 Each
	SS 2005 MkII	Ported	8	5	Cone	1	Dome		46-25 ±3	90	20	400,3.5k	8/4	22 x 10 x 10	Blk.	Blk. Cloth	51	949.00 Pair
	SSTS Video	Sealed	(2)5¼			½	Dome		58-20	89	20	4.5k	8/4	7 x 18 x 5	Blk.	Blk. Cloth	14	189.00 Each
	CS 3006	Ported	8	4	Cone	1	EMIT-R		50-35 ±3	90	30	350,3k	8/4	22 x 10 x 13	Oak	Blk. Cloth	76	1049.00 Pair
	CS 3007	Ported	(2)8	4	Cone	1	EMIT-R		45-35 ±3	90	30	450,3k	8/4	36 x 11 x 14	Oak	Blk. Cloth	63	1399.00 Each
	CS 3008	Ported	10	6½,4	Cones	1	EMIT-R		45-35 ±3	90	30	200,800, 3k	8/4	39 x 12 x 15	Oak	Blk. Cloth	54	1899.00 Each
	CS 3009	Ported	(2)10	6½,4	Cones	1	EMIT-R		35-35 ±3	90	30	200,800, 3k	8/4	47 x 12 x 16	Oak	Blk. Cloth	26	2599.00 Each
	CS Video	Ported	(2)5¼			1	EMIT-R		90-35 ±2	89	25	4k	8/4	8 x 21 x 6	Blk.	Blk. Cloth	17	399.95 Each
JACKSON LOUD-SPEAKER	AU-3	Home Th.; Air Sus.	5¼			1,⅜	Domes		85-20 ±3	87	50	2.5k,12k	8/6	14 x 7 x 5	Opt.	Opt., Knit	13	1300.00 Pair
	AU-20	Hybrid, Pas. Rad. Sub.	10,15						30-100 ±3	90	100		8/6	18 x 17 x 18	Opt.	Opt., Knit	57	1250.00 Each
	AU-121	Ctr. Ch.; Air Sus.	(2)4	1¼	Dome				85-8	88	50	4k		19 x 6 x 7	Opt.	Opt., Knit	20	660.00 Each
JADIS	Eurythmie II	Horn								103		180,900, 8k		59 x 28 x 28			177	37,000. Pair
JAMO HI-FI	Oriel	Bass Ref.	8	6½		1⅛	Dome			87	70	100,3k	6/	70 x 16 x 12	Gray	Blk. Knit	158	4500.00 Each
	307	Bass Ref.	5			1	Dome		50-20	87	70	3k	6/	13 x 8 x 11	Opt.	Blk. Knit	11	249.00 Each
	407	Bass Ref.	6½	1	Dome	½			45-20	88	80	3k,10k	6/	16 x 9 x 11	Opt.	Blk. Knit	16	349.00 Each
	477	Bass Ref.	(2)5			1⅛	Dome		40-20	88	100	2.5k	4/	30 x 8 x 12	Opt.	Blk. Knit	24	949.00 Each
	507	Bass Ref.	(2)6½	(2)4		1	Dome		40-20	88	150	150,3k	4/	36 x 9 x 15	Opt.	Blk. Knit	42	599.00 Each
	707	Bass Ref.	(2)8	(2)5		1	Dome		35-20	90	200	150,3k	4/	41 x 11 x 15	Opt.	Blk. Knit	50	749.00 Each
	Silhouette	Bass Ref.	5¼	5¼		1	Dome		47-20	90	80	300,4k	5/	48 x 9 x 6	Opt.	Opt.	22	399.00 Each
	Art	Bass Ref.	5¼			1	Dome		40-20	88	60	3k	8/	13 x 15 x 3	Opt.	Opt.	11	249.00 Each
	Artina	Bass Ref.	4			2	Cone		80-20	90	50	4.5k	8/	9 x 11 x 3	Opt.	Opt.	3	149.00 Each
	Graphic	Bass Ref.	5¼			1	Dome		45-20	88	60	3k	8/	17 x 15 x 3	Blk.	Opt.	15	299.00 Each
	Atmosphere	Bass Ref.	5¼			1	Dome		40-20	88	60	3k	8/	14 x 10 x 6	Opt.	Opt.	7	399.00 Each
	Converta		4			2	Cone		80-20	90	50	2.5k	8/	3 Dia.	Opt.		4	199.00 Each
	Converta Light		4			2	Cone		80-20	90	50	2.5k	8/	3 Dia.	Opt.		4	219.00 Each
	SW80/SAT80	Sat. & Bass Ref. Sub.	(2)6½	4		2			45-20	90	70	4.5k	8/	Three Pieces	Opt.	Opt., Knit	17	299.00 Sys.
	SW160/SAT160	Sat. & ABR Sub.	(2)6½	4		2	Cone		35-20	90	100	4.5k	8/	Three Pieces	Opt.	Opt.	23	449.00 Sys.
	SW200/SAT200	Sat. & ABR Sub.	(2)8	4		¾			35-20	90	100	3.5k	8/	Three Pieces	Opt.	Opt.	31	499.00 Sys.
	SW300/SAT300	Sat. & ABR Sub.	(2)8	4		¾			30-20	90	100	3.5k	8/	Three Pieces	Opt.	Blk.	36	699.00 Sys.
	SW500/SAT500	Bass Ref. Sat. & ABR Sub.	(2)10	4		¾			30-20	90	140	3.5k	8/	Three Pieces	Blk.	Opt.	59	799.00 Sys.
	SW600L	Sub.	(2)10						30-150	90	100	Var.		16 x 13 x 20	Blk.		55	995.00 Each
	SW400E	Bass Ref. Sub.	8						40-150		90	Var.	10k	15 x 9 x 19	Blk.		22	499.00 Each
	Surround 50	Surround	4						120-17	87	45		8/	7 x 5 x 3	Blk.	Blk.	2	69.00 Each
	Surround 100	Surround	4			2	Cone		90-20	90	45	4.5k	8/	7 x 5 x 3	Blk.	Blk.	3	89.00 Each
	Surround 200	Surround	4	3¼		2	Cone		80-20	88	50	800,3.5k,7k	8/	8 x 6 x 5	Blk.	Blk.	6	149.00 Each
	Center 50	Ctr. Ch.; Bass Ref.	(2)4			¾	Dome		80-20	89	60	3.5k	8/	6 x 12 x 4	Blk.	Blk.	6	149.00 Each
	Center 100	Ctr. Ch.; Bass Ref.	(2)4			1	Dome		80-20	90	70	4.5k	8/	6 x 16 x 4	Blk.	Blk.	8	199.00 Each
	Center 200	Ctr. Ch.; Bass Ref.	(2)5			1	Dome		70-20	90	80	2k	8/	8 x 22 x 6	Blk.	Blk.	14	399.00 Each
	BX 200A	Bass Ref.	12	4		1	Horn		30-20	93	250	2k,3k	8/	28 x 17 x 13	Blk.	Blk. Knit	39	459.00 Each
	Pro 200-EX	Bass Ref.	10			(2)1	Horns		45-20	92	200	3k	8/	14 x 19 x 13	Blk.	Blk.	21	499.00 Each
	Pro 300-EX	Bass Ref.	12	1	Horn	1	Horn		42-20	94	300	2k,5k	8/	30 x 19 x 13	Blk.	Blk.	40	699.00 Each
	Pro 400-EX	Bass Ref.	15	1	Horn	(3)1	Horns		40-20	95	400	2k,5k	8/	34 x 19 x 13	Blk.	Blk.	48	899.00 Each
	Pro 1000-EX	Bass Ref. Sub.	(2)15						35-150	96	300	150	8/	34 x 24 x 18	Blk.	Blk.	104	1299.00 Each
	Classic 4	Bass Ref.	(2)5½			1	Dome		45-20	90	100	2.2k	4/	19 x 8 x 10	Mahog.	Blk. Knit	18	250.00 Each
	Classic 6	Bass Ref.	(2)5½			1	Dome		40-20	90	100	2.5k	4/	33 x 7 x 12	Mahog.	Blk. Knit	30	325.00 Each
	Classic 8	Bass Ref.	(2)5¼			1	Dome		35-20	90	150	700,2.5k	4/	36 x 9 x 12	Mahog.	Blk. Knit	36	399.00 Each
	Cornet 40 IV	Bass Ref.	5½			1	Dome		50-20	89	60	3k	8/	13 x 8 x 9	Opt.	Blk. Knit	10	120.00 Each
	Cornet 60 IV	Bass Ref.	6½	3		1	Dome		47-20	90	80	1.5k,5k	8/	17 x 9 x 9	Opt.	Blk. Knit	14	159.00 Each
	Cornet 90 IV		(2)8	5¼		1	Dome		40-20	91	140	800,4k	4/	34 x 10 x 11	Opt.	Blk. Knit	31	339.00 Each
	Cornet 100 IV		(2)10	5¼		1	Dome		30-20	91	200	1k,5.2k	4/	37 x 12 x 10	Opt.	Blk. Knit	37	395.00 Each
	SX 100A	Bass Ref.	8	4		1	Horn		40-20	91	100	2k,4.2k	8/	21 x 12 x 10	Opt.	Blk. Knit	22	299.00 Each
	SX 150A	Bass Ref.	10	4		1	Horn		35-20	92	150	2.3k,5k	8/	25 x 15 x 12	Opt.	Blk. Knit	30	399.00 Each
	Indoor/ Outdoor I	Indoor/Outdoor	4			¾	Dome		80-20	90	50	4.5k	8/	7 x 5 x 3	Opt.	Opt.	3	119.00 Each
	Indoor/ Outdoor II	Indoor/Outdoor; Bass Ref.	(2)4			¾	Dome		70-20	90	60	3.5k	4/	6 x 12 x 4	Opt.	Opt.	5	150.00 Each
	U-50	Bass Ref.	5						80-15	92	50		8/	10 x 6 x 5	Opt.	Opt.	3	79.00 Each
	U-40	Bass Ref.	4			¾			80-20	90	50	3.5k	8/	8 x 6 x 5	Opt.	Opt.	4	79.00 Each

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
JANIS	W1-D	Slot-Loaded Sub.	15						30-100 ±1	87	60	100	8/7	18 x 22 x 22	Oil. Wal.	Blk. Wood	100	900.00 Each
	W3	Slot-Loaded Sub.	12						30-100 ±1	85	60	100	8/7	18 x 18 x 18	Oil. Wal.	Blk. Wood	67	650.00 Each
	System 3A	Powered, Slot-Loaded Sub.	12						30-100 ±1	85	60 Inc.	100	8/7	18 x 18 x 18	Oil. Wal.	Blk. Wood	87	995.00 Each
JBL	Pro Performer	A/V	4½						100-18 ±6	88	10		6/	7 x 6 x 6	Opt.	Opt., Mtl.	4	149.00 Pair
	Pro III	A/V; Vented	5			1	Dome		65-27 ±6	87	10	3k	4/	10 x 7 x 6	Blk.	Blk. Mtl.	6	299.00 Pair
	Pro III AW	Indoor/Outdoor; Vented	5			1	Dome		67-27 ±6	87	10	3k	4/	10 x 7 x 6	Opt.	Opt., Mtl.	6	329.00 Pair
	Pro VIII	A/V; Vented	6			1	Dome		55-27 ±6	90	10	3k	6/	15 x 10 x 10	Blk.	Blk. Mtl.	21	425.95 Pair
	A/VP3	A/V; Vented	5			1	Dome		55-27 ±6	87	10	3k	4/	10 x 7 x 6	Blk.	Blk. Mtl.	6	169.95 Each
	S-3	In-Wall; Inf. Baf.	5¼			1	Dome		125-22 ±6	86	10	4k	4/	11 x 8 x 4	Matte Wht.	Wht. Mtl.	14	224.95 Pair
	S-4	In-Wall; Inf. Baf.	6½			1	Dome		125-22 ±6	88	10	4k	4/	12 x 9 x 4	Matte Wht.	Wht. Mtl.	16	299.95 Pair
	MR Center	Ctr. Ch.	(2)3½			¾	Dome		80-20 ±6	87	10	4.5k	8/	6 x 15 x 7	Blk.	Blk.	7	149.95 Each
	M5	Vented	5			2	Cone		75-20 ±6	86	10	2.2k	8/	11 x 7 x 8	Blk.	Blk.	7	69.95 Each
	MR 25	Vented	5			⅜	Dome		70-20 ±6	87	10	4.5k	8/	12 x 8 x 9	Blk.	Blk.	20	89.95 Each
	MR 26	Vented	6½			⅜	Dome		55-20 ±6	88	10	4.5k	8/	15 x 9 x 10	Blk.	Blk.	12	119.95 Each
	MR 28	Vented	8			½	Dome		50-20 ±6	90	10	3.5k	8/	20 x 10 x 10	Blk.	Blk.	18	149.95 Each
	MR 38	Vented	8	6½	Cone	½	Dome		45-20 ±6	92	10	3.5k	8/	24 x 10 x 12	Blk.	Blk.	25	199.95 Each
	MRV 308	A/V; Vented	8	6½	Cone	½	Dome		42-20 ±6	92	10	3.5k	8/	32 x 10 x 12	Blk.	Blk.	32	249.95 Each
	MRV 310	A/V; Vented	10	6½	Cone	½	Dome		40-20 ±6	92	10	3.5k	8/	36 x 10 x 12	Blk.	Blk.	36	349.95 Each
	J Center	Ctr. Ch.	(2)3½			⅜	Dome		80-20 ±6	87	10	4.5k	8/	5 x 14 x 6	Blk.	Blk.	7	149.95 Each
	J 50	Vented	5			2	Cone		75-20 ±6	86	10	2.2k	8/	11 x 7 x 7	Blk.	Blk.	7	69.95 Each
	J 520M	Vented	5			⅜	Dome		70-20 ±6	87	10	4.5k	8/	12 x 8 x 9	Blk.	Blk.	8	89.95 Each
	J 620M	Vented	6½			⅜	Dome		55-20 ±6	88	10	4.5k	8/	15 x 9 x 10	Blk.	Blk.	12	119.95 Each
	J 820M	Vented	8			½	Dome		50-20 ±6	90	10	3.5k	8/	19 x 10 x 10	Blk.	Blk.	18	149.95 Each
	J 830M	Vented	8	6½	Cone	½	Dome		45-20 ±6	92	10	3.5k	8/	24 x 12 x 12	Blk.	Blk.	25	199.95 Each
	J 900MV	A/V; Vented	8	6½	Cone	½	Dome		42-20 ±6	92	10	3.5k	8/	32 x 10 x 12	Blk.	Blk.	28	249.95 Each
	J 1000MV	A/V; Vented	10	6½	Cone	½	Dome		40-20 ±6	92	10	3.5k	8/	36 x 11 x 12	Blk.	Blk.	32	349.95 Each
	L1	Vented	6½			1	Dome		47-27 ±6	87	35	3k	8/	15 x 8 x 10	Blk. Ash	Blk.	20	299.95 Each
	L3	Vented	8			1	Dome		35-27 ±6	89	35	3k	8/	32 x 9 x 12	Blk. Ash	Blk.	30	449.95 Each
	L5	Vented	8	6,5	Cones	1	Dome		35-27 ±6	90	35	170,900,4k	8/	37 x 9 x 13	Blk. Ash	Blk.	60	669.95 Each
	L7	Vented	12	8,5	Cones	1	Dome		30-27 ±6	91	35	180,900,4k	8/	45 x 9 x 17	Blk. Ash	Blk.	75	999.95 Each
	LXE 330	Vented	6½			1	Dome		55-23 ±6	90	10	3.7k	8/	17 x 9 x 6	Blk.	Blk.	15	229.95 Each
	LXE 550	Vented	8			1	Dome		41-23 ±6	91	10	2.3k	8/	23 x 12 x 8	Blk.	Blk.	24	279.95 Each
	LXE 770	Vented	8	5	Cone	1	Dome		41-23 ±6	91	10	760,3.7k	8/	26 x 12 x 8	Blk.	Blk.	33	339.95 Each
	LXE 990	Vented	10	5	Cone	1	Dome		40-23 ±6	92	10	800,3.2k	8/	28 x 13 x 8	Blk.	Blk.	37	429.95 Each
	S 2600	A/V	12			1¾	Compr. Horn		40-18 ±3	92	50	950	6/	38 x 22 x 16	Blk. Ash	Blk. Knit	115	2250.00 Each
	S 3100	A/V	15			1¾	Compr. Horn		32-18 ±3	94	50	750	6/	43 x 22 x 16	Blk. Ash	Blk. Knit	125	2850.00 Each
	Ti 1000		6½			1	Dome		60-20 ±2	89	50	3k	4/	16 x 11 x 10	Opt.	Blk.	35	1100.00 Each
	Ti 2000		8	5	Cone	1	Dome		75-20 ±2	89	50	300,3k	4/	24 x 13 x 12	Opt.	Blk.	48	1400.00 Each
	Ti 3000		10	5	Cone	1	Dome		45-20 ±2	90	50	350,3k	6/	41 x 18 x 13	Opt.	Blk.	88	1750.00 Each
	Ti 5000		12	(2)5	Cones	1	Dome		35-20 ±2	91	50	300,3k	6/	45 x 18 x 15	Opt.	Blk.	128	2400.00 Each
	HT System	THX; 5 Sats. & 2 Subs. (see below)							35-20 ±6					Seven Pieces	Blk.	Blk.	263	3000.00 Sys.
	HT 1F	THX; Front; D'Appolito		(2)5	Cones	(2)1	Domes		70-20 ±6	87	10	2.8k	8/	Three Pieces	Blk.	Blk.	73	1200.00 Sys.
	HT 1D	THX; Surround		5	Cone	1	Dome		110-20 ±6	87	10	2.8k	6/	13 x 9 x 7	Blk.	Blk.	19	800.00 Pair
	HT 1S	THX; Sub.	12						35-80 ±6	91	10		6/	21 x 25 x 17	Blk.	Blk.	76	500.00 Each
	SC 305	Ctr. Ch.	(2)5			½	Dome		70-20 ±6	87	10		8/	7 x 20 x 6	Blk.	Blk.	15	199.00 Each
	PS 60	Powered Sub.	6½					W	32-250		50 Inc.	Var.		11 x 14 x 7	Blk.	Blk.	21	479.95 Each
	PS 100	Powered Sub.	10					W	30-250		50 Inc.	Var.		13 x 17 x 9	Blk.	Blk.	34	599.95 Each
	PS 120	Powered Sub.	12					W	23-250		50 Inc.	Var.		15 x 19 x 9	Blk.	Blk.	40	699.95 Each
	PSW 1000	Powered Sub.	10					W	30-200		100 Inc.	Var.		11 x 18 x 16	Blk.	Blk.	36	399.95 Each
	PSW 1200	Powered Sub.	12					W	23-200		120 Inc.	Var.		13 x 21 x 16	Blk.	Blk.	43	499.95 Each
	CF 100		10	4½	Cone	½	Dome		39-27 ±6	94	10	1.4k,7k	8/	27 x 12 x 11	Blk.	Blk.	32	299.95 Each
	CF 1200		12	4½	Cone	½	Dome		36-20 ±6	96	10	800,7k	8/	31 x 16 x 15	Blk.	Blk.	50	399.95 Each
	CF 150		15	4½	Cone	½	Dome		32-20 ±6	98	10	500,7k	8/	35 x 17 x 18	Blk.	Blk.	62	499.95 Each
	Music 1	Home Th.; 2 Sats. & 2 Subs.	(2)5¼	(2)3½	Cones	(2)¾	Domes		40-20 ±6	88	10	150,3.5k	8/	Four Pieces	Gray	Gray	30	869.00 Sys.
	Movies 1	Home Th.; Ctr. Ch. & 2 Srrnd.		(2)3½	Cones	¾	Dome		120-20	88	10	3.5k	8/	Three Pieces	Opt.	Opt.	4	299.00 Sys.
	Music 2	Home Th.; 2 Sats. & Powered Sub.	(2)5¼	(2)3½	Cones	(2)¾	Domes	W	40-20 ±6	90	100 Inc.	120,3.5k	8/	Three Pieces	Gray	Gray	35	949.00 Sys.
	Movies 2	Home Th.; Ctr. Ch. & 2 Srrnd.		(6)3½	Cones	(3)¾	Domes		120-20 ±3	90	10	3.5k	8/	Three Pieces	Gray	Gray	10	599.00 Sys.
	Synthesis 1	THX; Powered (see below)							25-22		Inc.			Seven Pieces				41,500. Sys. w/Amps, EQ & THX Unit
	S1M	Main Ch.		(2)8, (2)5	Cones	2,1	Horn, Dome			91			8/4	27 x 21 x 9			74	
	S1C	Ctr. Ch.		(2)8		2	Horn			91			8/4	27 x 14 x 9			50	
	S1A	Surround	8			2	Horn			95			8/4	24 x 13 x 11			70	
	S1S (2 in system)	Sub.	18							95			8/	34 x 21 x 22			115	
	Synthesis 2	THX; Powered (see below)							25-22		Inc.			Seven Pieces	Blk. Lacq.			28,500. Sys. w/Amps, EQ & THX Unit
	S2M	Main Ch.		(2)6, (2)5	Cones	2,1	Horn, Dome			91		575,2.8k, 3.2k	8/	26 x 17 x 9			67	
	S2C	Ctr. Ch.		(2)6		2	Horn			91		2.8k	8/	23 x 15 x 10			60	
	S2A	Surround	5			1	Horn			87		3k	6/	16 x 11 x 6			28	
(Continued)	S2S (2 in system)	Sub.	15							94		80	8/	27 x 21 x 15			110	

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
JBL (Continued)	Synthesis 3	THX; Powered (see below)							37-24		Inc.			Seven Pieces	Blk. Lacq.			18,900. Sys. w/Amps, EQ & THX Unit
	S3M	Main Ch.		(2)6		1	Horn, Dome			87		2.2k,3k	8/	31 x 10 x 12			41	
	S3HC	Ctr. Ch.		(2)6		1	Horn			87		2.2k	8/	9 x 28 x 12			32	
	S3S (2 in system)	Sub.	12							92		80	8/	19 x 20 x 22			56	
JENSEN	1525	Indoor/Outdoor	5¼			2	Cone		80-20 ±3	89	10	7k	8/6	11 x 6 x 5	Blk. Poly.	Blk. Mtl.	10	129.00 Pair
	CS312	Bass Ref.	12	5	Cone	3	Cone		46-20 ±3	92	10		8/6	31 x 14 x 10	Oak Vnl.	Blk. Knit		259.00 Pair
	CS315	Bass Ref.	15	5	Cone	3	Cone		41-20 ±3	90	10		8/6	34 x 17 x 11	Oak Vnl.	Blk. Knit		199.00 Each
	CS310	Bass Ref.	10	5	Cone	3	Cone		48-20 ±3	91	10		8/6	28 x 12 x 9	Oak Vnl.	Blk. Knit		159.00 Pair
	CS308	Bass Ref.	(2)8			3	Cone		45-20 ±3	94	10		6/	38 x 10 x 13	Oak Vnl.	Blk. Knit		179.00 Each
	CS225	Ctr. Ch.	(2)5			2	Cone		70-20 ±3	94	10		8/6	18 x 5 x 5	Blk. Ash Vnl.	Blk. Knit	7	129.00 Each
	JPS46	Powered	3¼			2	Cone		120-20 +3		Inc.			10 x 4 x 5	Blk.	Blk.	4	149.00 Pair
	JPS45	Powered	3¼			2	Cone		120-20 ±3		Inc.			10 x 4 x 5	Gray	Gray	4	149.00 Pair
	JPS36	Powered	3¼						120-20 ±3		Inc.			6 x 4 x 5	Blk.	Blk.	3	99.00 Pair
	JPS35	Powered	3¼						120-20 ±3		Inc.			6 x 4 x 5	Gray	Gray	3	99.00 Pair
	JPS25	Powered	2½						280-20 +0,-3		Inc.			5 x 4 x 4	Gray	Gray		59.00 Pair
JMlab	Elite	Sealed	4¼			1	Inv. Dome		100-20	90	30	4.5k	8/4	9 x 7 x 4	Opt.	Blk. Knit	5	595.00 Pair
	Axis	Bass Ref.	5¼			1	Inv. Dome		60-20	89	35	3.5k	8/4	7 x 17 x 5	Opt.	Blk. Knit	11	395.00 Each
	Centris	Bass Ref.	(2)6			1	Inv. Dome		50-23	91	40	3k	8/4	10 x 22 x 11	Opt.	Blk. Knit	31	795.00 Each
	Chorus	Bass Ref.	(2)5			(2)1	Inv. Domes		70-20	88	50	3k	6/4	12 x 17 x 7	Opt.	Blk. Knit	24	1695.00 Pair
	SW 21P	Bass Ref. Sub.	10						45-130	90	50	130	6/4	10 x 20 x 14	Opt.		30	595.00 Each
	SW 26A	Powered Sub.	10						40-160		100 Inc.	45-160		10 x 20 x 14	Opt.		36	1095.00 Each
	SW 31A	Powered Sub.	12						30-160		160 Inc.	45-160		16 x 27 x 19	Opt.		78	1995.00 Each
	Symbol I	Bass Ref.	6½			1	Inv. Dome		65-19	90	30	3.8k	8/4	14 x 8 x 9	Blk.	Blk. Knit	11	495.00 Pair
	Symbol II	Bass Ref.	7			1	Inv. Dome		60-19	91	30	3.8k	8/4	17 x 9 x 10	Blk.	Blk. Knit	16	650.00 Pair
	Micron	Bass Ref.	5¼			1	Inv. Dome		60-23	89	30	3k	8/4	12 x 8 x 8	Opt.	Blk. Knit	11	695.00 Pair
	Megane	Bass Ref.	7			1	Inv. Dome		55-23	91	30	3.5k	8/4	16 x 9 x 10	Opt.	Blk. Knit	19	1095.00 Pair
	PS 2.1	Bass Ref.	5¼			1	Inv. Dome		60-23	89	40	3.2k	8/4	12 x 10 x 8	Opt.	Blk. Knit	16	1395.00 Pair
	PS 5.1	Bass Ref.	(2)5¼			1	Inv. Dome		60-23	92	40	2.6k	8/4	19 x 10 x 9	Opt.	Blk. Knit	26	1995.00 Pair
	PS 10	Sealed Sub.	10						40-120	90.5	50	120	8/4	20 x 13 x 15	Opt.	Blk. Knit	39	1295.00 Pair
	Opal 9	Bass Ref.	7			1	Inv. Dome		55-20	92	30	3.5k	8/4	17 x 10 x 11	Opt.	Blk. Knit	20	850.00 Pair
	Opal 19	Bass Ref.	8¼			1	Inv. Dome		52-20	93.5	30	3.5k	8/4	21 x 12 x 13	Opt.	Blk. Knit	25	1050.00 Pair
	Opal 29	Bass Ref.	8¼	8¼	Cone	1	Inv. Dome		47-20	93	30	150,3.5k	8/6	25 x 12 x 12	Opt.	Blk. Knit	31	1295.00 Pair
	Daline 3.1	Trans. Line	5¼			1	Inv. Dome		40-23	89	40	3k	8/4	38 x 7 x 9	Opt.	Blk. Knit	37	1350.00 Pair
	Daline 6.1	Trans. Line	6	6	Cone	1	Inv. Dome		35-23	90	40	500,3k	8/6	45 x 8 x 11	Opt.	Blk. Knit	49	2295.00 Pair
	Profil 4	Bass Ref.	5			1	Inv. Dome		52-20	90	35	3k	6/4	34 x 7 x 8	Opt.	Blk. Knit	23	995.00 Pair
	Profil 5B	Bass Ref.	5¼			1	Inv. Dome		48-20	92	35	3k	8/4	36 x 7 x 8	Opt.	Blk. Knit	25	1295.00 Pair
	Profil 7	Bass Ref.	7	7	Cone	1	Inv. Dome		45-20	92	35	300,3.5k	8/4	39 x 9 x 10	Opt.	Blk. Knit	40	1795.00 Pair
	908.1 Spectral	Bass Ref.	(2)7	4¼	Cone	1	Inv. Dome		40-23	92.5	50	600,3.5k	8/4	39 x 10 x 13	Oak & Blk.	Blk. Knit	66	3295.00 Pair
	913.1 Spectral	Bass Ref.	(2)8¼	5	Cone	1	Inv. Dome		35-25	93.5	60	500,3.5k	8/4	44 x 12 x 15	Oak & Blk.	Blk. Knit	86	4295.00 Pair
	702 LE	Bass Ref.	7	7	Cone	1	Inv. Dome		45-20	92	50	150,3.5k	8/4	34 x 9 x 10	Wal.	Blk. Knit	42	1995.00 Pair
JOSEPH AUDIO	RM7si	Inf. Slope; Vented	6½			1	Dome		45-20 ±2	86	15	2k	8/7	15 x 9 x 12	Opt.	Blk. Knit	25	From 1299.00 Pair
	RM20ti	Inf. Slope; Vented	8			1	Dome		38-20 ±2	88	15	2k	8/7	36 x 11 x 13	Opt.	Blk. Knit	62	2099.00 Pair
	RM30si	Inf. Slope; Pas. Rad.	8	5	Cone	1	Dome		32-20 ±2	88	15	120,2k	8/7	40 x 12 x 15	Opt.	Blk. Knit	110	3999.00 Pair
	RM50si	Inf. Slope; Vented	10	5	Cone	1	Dome		25-20 ±1	88	15	120,2k	8/7	46 x 13 x 20	Opt.	Blk. Knit	130	5999.00 Pair
JPW	Ruby 1	Inf. Baf.	5			1	Dome		55-22	87	35		6/	13 x 7 x 9	Opt., Wood	Blk.	13	1095.00 Pair
	Ruby 2	Inf. Baf.	7			1	Dome		50-22	88	40		6/	17 x 9 x 10	Opt., Wood	Blk.	19	1595.00 Pair
	Ruby 3	Inf. Baf.	5	5	Cone	1	Dome		55-22	87	50		6/	29 x 7 x 9	Opt., Wood	Blk.	29	2295.00 Pair
	Ruby 4	Inf. Baf.	7	7	Cone	1	Dome		45-22	89	60		6/	35 x 9 x 10	Opt., Wood	Blk.	40	2895.00 Pair
	Subsat	Inf. Baf. Sat. & Bass Ref. Sub.	(2)8	4	Cone	½	Dome							Three Pieces	Blk.	Blk. Cloth	30 Sys.	595.00 Sys.
	Minim	Inf. Baf.	5½			1	Dome		70-20 ±3	87			8/	11 x 7 x 8	Blk. Vnl.	Blk. Knit	6	250.00 Pair
	Sonata	Inf. Baf.	6½			1	Dome		70-20 ±3	87			8/	13 x 9 x 9	Opt., Wal.	Blk. Knit	10	335.00 Pair
	Sonata Plus	Inf. Baf.	6½			1	Dome		70-20 ±3	87			8/	13 x 9 x 9	Opt., Wal.	Blk. Knit	11	395.00 Pair
	P1	Inf. Baf.	8			1	Dome		65-20 ±3	89			8/	17 x 10 x 10	Opt., Wal.	Blk. Knit	17	450.00 Pair
	AP2	Inf. Baf.	8			1	Dome		65-20 ±3	89			8/	17 x 10 x 10	Opt., Wal.	Blk. Knit	21	525.00 Pair

(Continued)

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MARTIN LOGAN

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Superlweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
JPW (Continued)	AP3	Inf. Baf.	8			1	Dome		55-20 ±3	88			8/	20 x 10 x 11	Opt., Wal.	Blk. Knit	26	695.00 Pair
	Mini-Monitor	Inf. Baf.	5½			½	Dome		70-20	87	25		8/	11 x 7 x 7	Blk. Vnl.	Blk.	6	175.00 Pair
JRM	Reference System	Powered	(2)18, (8)8	3x26	Horn	1⅜	Horn	W,M, T,ST	18-20		1.5k Inc.	125,1k,7k	20k	Nine Pieces	Opt.	Opt.		21,600. Sys.
	Monitor I	Powered	15, (2)8	(2)3	Cones	(2)1⅜	Horns	W,M, T,ST	18-20		750 Inc.	150,1k,5k	20k	Three Pieces	Opt.	Opt.		7200.00 Sys. w/Xover
	Monitor II	Powered	(2)15, (2)8	(2)3	Cones	(2)1⅜	Horns	W,M, T,ST	18-20		1k Inc.	150,1k,5k	20k	Four Pieces	Opt.	Opt.		9540.00 Sys. w/Xover
	S18B	QB3 Vented Sub.	18						30-250 ±1.5	95	200	Sel.	8/6	Opt., 8 Cu. Ft.	Opt.	Opt.	150	1260.00 Each
	S18B-5	Powered Sub.	18					W,M	20-200 ±1.5		200 Inc.	Sel.	20k	Opt., 8 Cu. Ft.	Opt.	Opt.		2500.00 Each
	S15A	QB3 Vented Sub.	15						30-300 ±1.5	92	200	Sel.	8/6	Opt., 6 Cu. Ft.	Opt.	Opt.	130	1125.00 Each
	S15A-5	Powered Sub.	15					W,M	20-250 ±1.5		200 Inc.	Sel.	20k	Opt., 4 Cu. Ft.	Opt.	Opt.		2340.00 Each
	D15A-5	Powered Sub.	(2)15					W,M	19-300 ±1.5		500 Inc.	Sel.	20k	Opt., 10 Cu. Ft.	Opt.	Opt.		2700.00 Each
JS AUDIO	Center	Home Th.; Ctr. Ch.; Ac. Sus.	(2)6½	5	Cone	1	Dome		50-20 ±2	92	10	600,4k	6/8	26 x 9 x 6	Opt.	Opt.	25	600.00 Each
	Bipolar	Home Th.; Rear Ch.; Bipolar	6½	(2)5	Cones	(2)1	Domes		60-22 ±2	92	20	300,4k	6/6	11 x 11 x 5	Opt.	Opt.	20	900.00 Pair
	26J	Ac. Sus.	6			1	Dome		46-21 ±4	94	5	2.5k	8/	12 x 8 x 8	Oak	Opt.	18	450.00 Pair
	26P	Vented	6			1	Dome		40-22 ±3	92	15	2.5k	8/	16 x 10 x 11	Oak	Opt.	23	650.00 Pair
	28P	Vented	8			1	Dome		38-22 ±4	91	15	2.5k	8/	19 x 12 x 10	Oak	Opt.	25	650.00 Pair
	38P	Vented	8	3	Cone	1	Dome		32-22 ±3	93	15	700,4k	8/	19 x 12 x 10	Oak	Opt.	33	1100.00 Pair
	310P	Vented	10	5	Cone	1	Dome		28-22 ±3	95	15	700,4k	8/	24 x 14 x 10	Oak	Opt.	60	1600.00 Pair
	412P	Vented	12	5	Cone	(2)1	Dome, Horn		24-23 ±3	98	15	600,4k,10k	8/	27 x 16 x 12	Oak	Opt.	75	2100.00 Pair
	415P	Vented	15	5	Cone	(3)1	Dome, Horns		22-24 ±3	99	30	600,4k,12k	8/	36 x 19 x 12	Oak	Opt.	100	2900.00 Pair
	612P	Vented	(2)12	(2)5	Cones	(4)1	Domes		24-22 ±3	99	30	600,4k,10k	8/4	74 x 16 x 12	Oak	Opt.	150	4800.00 Pair
	412T	Vented	12	5	Cone	(2)1	Dome, Horn		24-23 ±3	98	15	600,4k,10k	8/	33 x 8 x 16	Opt.	Opt.	65	2500.00 Pair
	Mesa II	Trans. Line	12	2	Dome	1½,1	Domes		25-25 ±2	90	40	400,3k,10k	8/	33 x 16 x 15	Oak	Opt.	90	4000.00 Pair
	DC I	Vented	(2)10	(2)4	Cones	(4)1	Domes		22-20 ±2	96	50	400,4k,10k	8/	61 x 8 x 16	Oak	Opt.	100	5400.00 Pair
	Subwoof	Vented Sub.	15						20-120	91	40	120	8/4	18 x 18 x 19	Oak	Opt.	78	950.00 Each
	310N	Vented	10	4	Cone	1	Dome		32-22 ±3	91	20	700,3k	8/	24 x 14 x 10	Oak	Opt.	60	1700.00 Pair
	415 15	Vented	(2)15	4	Cone	1	Dome		24-22 ±3	96	30	300,600, 4k,10k,14k	8/	48 x 19 x 12	Oak	Opt.	125	3800.00 Pair
JVC	SX-SW9	Sat. & Sub.	(2)5⅜	4	Cone	1	Dome		45-20				6/	Three Pieces	Mtl.; Wood	Blk. Mtl.; Gray Mtl.	32 Sys.	499.95 Sys.
	SP-XS6BK	Ac. Sus.; Surround		5	Cone				50-12				8/	8 x 27 x 8	Blk. Sim. Wood	Blk. Mtl.	10	180.00 Pair
KEF	Reference THX System	THX; 5 Sats. & Powered Sub. (see below)							35-20 ±3 (THX Mode)	89	50		4/4	Six Pieces			245 Sys.	7000.00 Sys.
	Reference THX AV1	THX; Coupled Cavity, Powered Sub.	(2)10					W	22-150 ±3		Inc.	50-150 (Adj.)		17 x 22 x 20	Opt., Wood	Blk. Knit	118	3500.00 Each
	Reference THX AV2	THX; Surround; Vented Dipole	5	(2)4	Cones	(2)1	Domes		125-8 ±3	89	25		4/4	10 x 12 x 5	Gray	Gray Knit	14	750.00 Each
	Reference THX AV3	THX; Main or Ctr. Ch.; Sealed	(2)6½			(3)1	Domes		80-20 ±3	89	50		4/4	24 x 10 x 8	Gray	Gray Knit	30	800.00 Each
	Reference Four	A/V; Coupled Cavity	(2)10	(3)6½	Cones	1	Dome		35-20 ±3	92	50	150,400, 3k	4/4	50 x 12 x 19	Opt., Wood	Blk. Knit	110	5200.00 Pair
	Reference Three	A/V; Coupled Cavity	(2)8	(2)6½	Cones	1	Dome		40-20 ±3	91	25	150,400, 3k	4/4	45 x 11 x 16	Opt., Wood	Blk. Knit	90	3300.00 Pair
	Reference Two	A/V; Coupled Cavity	(2)6½	6½	Cone	1	Dome		45-20 ±3	90	15	150,3k	4/4	40 x 9 x 14	Opt., Wood	Blk. Knit	50	2500.00 Pair
	Reference One	A/V; Coupled Cavity	6½	6½	Cone	1	Dome		55-20 ±3	89	10	130,3k	4/4	35 x 9 x 14	Opt., Wood	Blk. Knit	40	1600.00 Pair
	Reference 100	A/V; Ctr. Ch.; Vented	6½			1	Dome		70-20 ±3	90	25	2.5k	6/4	7 x 18 x 7	Gray	Blk. Knit	12	500.00 Each
	Reference 90 SE	A/V; Ctr. Ch. or Surround; Vented	6½			¾	Dome		80-20 ±3	87	20	2.5k	6/4	7 x 16 x 7	Opt.	Opt., Knit	9	300.00 Each
	Reference 70s	A/V; Front or Surround; Sealed	6½			¾	Dome		120-20 ±3	87	15	3k	6/	10 x 7 x 5	Gray	Gray Mesh	7	500.00 Pair
	Reference 40b	Coupled Cavity, Powered Sub.	(2)8					W	35-150 ±3		Inc.	80-150 (Adj.)		22 x 11 x 19	Gray		64	1200.00 Each
	Raymond Cooke 107/2	Coupled Cavity	(2)10	5	Cone	1	Dome		20-20 ±2	90	50	160,2.5k	4/4	46 x 13 x 18	Gloss Blk.	Blk. Knit	99	7500.00 Pair
	Raymond Cooke 104/2	Coupled Cavity	(2)8	(2)5	Cones	1	Dome		35-20 ±2	92	25	160,2.5k	4/4	36 x 11 x 17	Opt., Wood	Blk. Knit	71	3000.00 Pair
	Raymond Cooke LS3/5a	Sealed	5⅛			1	Dome		70-20 ±3	85	20		11/	8 x 6 x 12	Opt., Wood	Blk. Knit	12	1450.00 Pair
	Q70	A/V; Main; Vented	(2)6½	6½	Cone	¾	Dome		45-20 ±3	90	20		6/4	40 x 8 x 11	Opt.	Blk. Knit	37	1200.00 Pair
	Q50	A/V; Main; Vented	6½	6½	Cone	¾	Dome		45-20 ±3	89	20		6/4	32 x 8 x 11	Opt.	Blk. Knit	24	800.00 Pair
	Q30	A/V; Front or Surround; Vented	6½			¾	Dome		50-20 ±3	88	20		6/4	26 x 8 x 11	Opt.	Blk. Knit	21	600.00 Pair
	Q10	A/V; Front or Surround; Vented	6½			¾	Dome		55-20 ±3	88	20		6/4	11 x 8 x 10	Opt.	Blk. Knit	11	350.00 Pair
	Coda 9	Main; Coupled Cavity	6½	6½	Cone	1	Dome		40-20 ±3	91	20		6/	34 x 8 x 11	Blk. Ash	Blk. Knit	22	450.00 Pair
	Coda 8	Main or Surround; Vented	6½			1	Dome		45-20 ±3	91	15		6/	13 x 8 x 11	Blk. Ash	Blk. Knit	13	300.00 Pair
	Coda 7	Main or Surround; Vented	5⅛			1	Dome		48-20 ±3	91	15		6/	12 x 7 x 10	Blk. Ash	Blk. Knit	9	220.00 Pair
(Continued)	60s	A/V; Front or Surround; Sealed	5⅛			¾	Dome		100-20 ±3		15		4/	10 x 6 x 8	Gray	Gray Knit		330.00 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
KEF (Continued)	80c	A/V; Ctr. Ch.; Sealed	5¼			¾	Dome		80-20 ±3		15		4/	6 x 18 x 7	Gray	Gray Knit		220.00 Each
	30b	A/V; Powered, Sealed Sub.	12					W	45-180 ±3		Inc.			15 x 15 x 17	Gray	Gray Knit		750.00 Each
	Ci-200 QT	In-Ceiling; Front; Sealed	8			1	Dome		60-20 ±3	90	25	3.5k	8/	14 x 11 x 8	Wht.	Wht. Mesh		400.00 Each
	Ci-200 Q	In-Wall/In-Ceiling	8			1	Dome		50-20 ±3	90	25	3.5k	8/	11 x 11 x 4	Wht.	Wht. Mesh		250.00 Each
	Ci-160 Q	In-Wall/In-Ceiling	6½			¾	Dome		60-20 ±3	87	20	3.5k	8/	9 x 9 x 4	Wht.	Wht. Mesh		200.00 Each
	Ci-160 F	In-Wall/In-Ceiling	6½						60-16 ±3	87	20		8/	9 x 9 x 4	Wht.	Wht. Mesh		100.00 Each
	Ci-130 DS	In-Wall; Surround; Bipole/Dipole	5¼	(2)2½	Cones								4/	15 x 11 x 4	Wht.	Wht. Mesh		250.00 Each
	Ci-130 Q	In-Wall/In-Ceiling	5¼			¾	Dome		75-20 ±3	86	10	3.5k	8/	8 x 8 x 4	Wht.	Wht. Mesh		150.00 Each
	Ci-130 F	In-Wall/In-Ceiling	5¼						75-16 ±3	86	10		8/	8 x 8 x 4	Wht.	Wht. Mesh		75.00 Each
	Ci-200 SW	In-Wall; Sub.	8						20-200 ±3	90	25	120	8/4	11 x 11 x 4	Wht.	Wht. Mesh		300.00 Each
KENWOOD	KS-H72		12	5	Cone	2	Cone		35-20	92		2k,5k	8/	15 x 37 x 13	Blk.	Blk.	30	100.00 Each
	KS-H52		12	5	Cone	2	Cone		35-20	92		2k,5k	8/	14 x 27 x 13	Blk.	Blk.	24	180.00 Pair
	KS-H32		8			2	Cone		50-20	92		5k	8/	13 x 22 x 9	Blk.	Blk.	15	100.00 Pair
	RS-05	Surround	4						80-20	90			8/	8 x 11 x 3	Wht.	Wht.	3	99.00 Pair
	SW-200	Home Th.; Powered Sub.	8					W	30-200		Inc.				Blk.		28	300.00 Each
	SW-300	Powered Sub.	10								Inc.	50-200 (Var.)		16 x 16 x 16	Blk.	Blk.	36	400.00 Each
	SW-X1	THX; Sub.	12							87.5			8/7.8		Blk.		66	500.00 Each
	LS-X1F	THX; Front Ch.	(2)5¼	(2)1	Domes	¾	Dome			87			8/		Blk.		22	500.00 Each
	LS-X1S	THX; Surround	(2)5	(2)3	Cones	¾	Dome			86			8/		Wht.		15	600.00 Pair
	LSK-06 B/K	Home Th: Surround		4					80-20	90					Opt.		21	70.00 Pair
	LSK-02 B/K	Home Th.; Surround		4					80-20	90					Opt.		21	50.00 Pair
	KSS-200	A/V; Sat. & Powered Sub.	8	5		1	Dome	W	30-22	85	Inc.			Three Pieces	Blk.			500.00 Sys.
	KSS-500	Home Th.; Main, Ctr. Ch., Rear Ch. & Powered Sub.	8,(4)5	4		(3)1	Domes	W	30-22	85	Inc.		8/	Six Pieces	Opt.			699.00 Sys.
KINETIC AUDIO	Exception	TAL (Tapered Acoustic Line)	8			1	Dome	T	38-22 ±2	91	15	1.8k/2.8k (Sel.)	Sel.	10 x 10 x 26	Opt., Wood	Blk. Knit	45	3000.00 Pair
	Inversion	TATL (Tap. Ac. Trapezoid Line)	12	2	Dome	1	Dome	M,T	18-22 ±2	91	15	900,5k	Sel.	15 x 15 x 40	Opt., Wood	Blk. Knit	95	4500.00 Pair
	Refined	TATL	12	6½	Cone	2,1	Domes	M, (2)T	18-22 ±2	90	25	90,1k,5k	Sel.	15 x 16 x 48	Opt., Wood	Blk. Knit	140	7000.00 Pair
	Ethereal	TATL	12	6½	Cone	2,1	Domes	(2)M, T	12-22 ±1.5	90	45	90,1k,5k	Sel.	15 x 18 x 54	Opt., Wood	Blk. Knit	195	9000.00 Pair
	Nonpareil	TATL	12	6½	Cone	2,1½, 1	Domes	(2)M, T,ST	12-22 ±1.5	90	45	90,1k,5k, 9k	Sel.	15 x 20 x 60	Opt., Wood	Blk. Knit	265	12,500. Pair
	Stat	TAL	6½			1	Dome	T	38-22 ±3	91	15	2k	6/	9 x 15 x 9	Opt., Wood	Blk. Knit	35	2000.00 Pair
	Identity (Impulse)	TATL	12	6½	Cone	1	Dome	M,T	18-22 ±2.5	91	15	180,2k	8/	15 x 15 x 26	Opt., Wood	Blk. Knit	95	3500.00 Pair
	Trapezoid	TATL	12	6½	Cone	1½,1	Domes	M,T, ST	18-22 ±2.5	90	25	180,2k,5k	8/	16 x 15 x 40	Opt., Wood	Blk. Knit	120	5000.00 Pair
	Labyrinth	TATL	12	6½	Cone	2,1	Domes	(2)M, T	16-22 ±2	90	25	180,1k,5k	6/	16 x 18 x 48	Opt., Wood	Blk. Knit	185	6500.00 Pair
	Trapezium	TATL	12	6½	Cone	2,1,¾	Domes	(2)M, T,ST	12-22 ±2	90	25	90,1k,5k, 9k	6/	16 x 20 x 60	Opt., Wood	Blk. Knit	250	8000.00 Pair
	Standard (Titan)	TATL	(2)12	6½	Cone	2,1,¾	Domes	(2)M. T,ST	12-22 ±2	91	45	60,90,1k, 5k,9k	6/	18 x 22 x 60	Opt., Wood	Blk. Knit	295	10,000. Pair
	Sine	TAL	6½			1	Dome	T	40-20 ±3.5	90	10	2k	Sel.	8 x 7 x 12	Oak	Knit	25	699.00 Pair
	Nouveau	TAL	8			1	Dome	T	38-20 ±3	92	15	2k	6/	10 x 9 x 16	Oak	Knit	40	799.00 Pair
	Basic	TAL	12	2	Dome	1	Dome	M,T	28-20 ±3	92	15	1k,5k	4/	14 x 12 x 25	Oak	Knit	50	999.00 Pair
	Efficiency	Vented (Var-i-vent)	12			1	Dome	T	25-20 ±3	91	20	2k	6/	15 x 12 x 38	Oak Ven.	Knit	80	1699.00 Pair
	Exemplar	TATL (Var-i-vent)	12	6½	Cone	2,1	Domes	M,T	20-20 ±3	90	25	180,1k, 5k	Sel.	14 x 14 x 44	Opt., Wood	Knit	125	2499.00 Pair
	Mega-Sine Subwoofer Mono/Stereo	TAL Sub.	12						25-200 ±3	91	20	180, Opt.	Sel.	17 x 17 x 18	Opt., Wood	Knit	80	499.00 Each
	Basic Stat Subwoofer	TATL Sub.	12						18-200 ±2	92	15	180, Opt.	Sel.	15 x 15 x 26		None	80	650.00 Each
	Basic Trapezoid Subwoofer	TATL Sub.	12						16-200 ±1.5	92	15	180, Opt.	Sel.	16 x 15 x 40		None	95	750.00 Each
	Stat Subwoofer	TATL Sub.	12						18-200 ±2	92	15	180, Opt.	Sel.	15 x 15 x 26	Opt., Wood	Blk. Knit	85	800.00 Each
	Trapezoid Subwoofer	TATL Sub.	12						16-200 ±1.5	92	15	180, Opt.	Sel.	16 x 15 x 40	Opt., Wood	Blk. Knit	105	1000.00 Each
	In-Wall Stat Subwoofer	In-Wall Sub.	12						18-200 ±2	91	15	180, Opt.	Sel.	13 x 6 x 13		Opt.	15	400.00 Each
	In-Wall Small Stat	In-Wall	6½			1	Dome	T	38-20 ±3	90	15	2k	8/5	7 x 4 x 13		Opt.	14	699.00 Pair
	In-Wall Stat	In-Wall	8			1	Dome	T	36-20 ±2.5	91	10	2k	8/5	9 x 4 x 13		Opt.	14	799.00 Pair
	In-Wall Rex	In-Wall	12	2	Dome	1	Dome	M,T	18-22 ±2.5	91	15	1k,5k	8/6	13 x 7 x 24		Opt.	19	1500.00 Pair
KINTEK (Continued)	Onyx 510S	THX; Ctr. Ch.; Sealed	(2)6½			1	Dome		60-20 ±3	89	15	2.5k	8/6	21 x 9 x 9	Gray	Gray Cloth	26	475.00 Each
	Onyx 520	THX; Front Ch.; Sealed	(2)6½			1	Dome		40-20 ±3	89	15	2.5k	8/6	49 x 9 x 9	Gray	Gray Cloth	47	600.00 Each
	Onyx 540	THX; Surround; Sealed Dipole	(2)6½	(2)4	Cones	(2)1	Domes		40-20 ±3	89	15	100,2.5k	8/6	49 x 9 x 9	Gray	Gray Cloth	47	600.00 Each

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
KINTEK (Continued)	Onyx 501	Home Th.; In-Wall	(2)6½			1	Dome		40-20 ±3	89	15	2.5k	8/6	21 x 9 x 9	Wht.	Wht. Cloth	16	450.00 Each
	Onyx 560	THX; Powered, Vented Sub.	10					W	25-100 ±3		120 Inc.	40-140 (Adj.)		22 x 18 x 18	Gray		60	750.00 Each
	KT-60	Powered, Vented Sub.	15					W	24-100 ±3		350 Inc.	40-540 (Adj.)		24 x 36 x 16	Blk.		125	2455.00 Each
KIRKSAETER	Prisma 60	Vented	6			1	Dome		40-20 ±2	90	10	2.5k	8/4	10 x 8 x 17	Opt.	Blk. Knit	14	475.00 Pair
	Prisma 80	Vented	7⅜			1	Dome		35-20 ±2	90	10	2.5k	8/4	10 x 11 x 17	Opt.	Blk. Knit	17	549.00 Pair
	Prisma 100	Vented	7⅜	6	Cone	1	Dome		30-20 ±2	90	10	800,4k	8/4	10 x 10 x 34	Opt.	Blk. Knit	28	799.00 Pair
	Prisma 200	Vented	(2)7⅜	6	Cone	1	Dome		28-20 ±2	91	15	800,4k	8/4	10 x 10 x 42	Opt.	Blk. Knit	38	1099.00 Pair
	Prisma 150	Vented	9	6	Cone	1	Dome		30-20 ±2	91	20	700,4k	8/4	11 x 12 x 36		Blk. Knit	33	999.00 Pair
	Prisma 250	Vented	(2)9	6	Cone	1	Dome		28-20 ±2	92	20	700,4k	8/4	11 x 12 x 44		Blk. Knit	43	1299.00 Pair
	Prisma 300	Vented	(2)9	6,2	Cone, Dome	1	Dome		25-25 ±2	92	20	650,1.2k, 4k	8/4	11 x 12 x 44	Opt.	Blk. Knit	44	From 1699.00 Pair
	Prisma Center 100	Home Th.; Ctr. Ch.; Vented	7½			1	Dome		35-20 ±2	90	20	2.5k	8/4	20 x 9 x 10	Blk.	Blk. Knit	18	299.00 Each
	Prisma Center 200	Home Th.; Ctr. Ch.; Vented	(2)7½			1	Dome		32-25 ±2	91	30	2.5k	8/4	22 x 9 x 9	Blk.	Blk. Knit	28	699.00 Each
KLH	61	Vented	6½			1	Dome	No	40-20 ±3	86	5	1.6k	6/4	13 x 9 x 9	Opt., Vnl.	Blk. Knit	15	275.00 Pair
	81	Vented	8			1	Dome	No	30-20 ±3	87	5	1.3k	8/6	16 x 10 x 11	Opt., Vnl.	Blk. Knit	21	325.00 Pair
	62T	Vented	(2)6½	5¼	Cone	1	Dome	No	35-20 ±3	87	25	400,900	6/4	38 x 9 x 11	Opt., Vnl.	Blk. Knit	38	300.00 Each
	82T	Vented	(2)6½	3	Dome	1	Dome	No	35-20 ±3	87	25	200,800, 3k	6/4	38 x 9 x 11	Opt., Vnl.	Blk. Knit	47	500.00 Each
	905B		5¼			1	Dome		80-20	86	5	2.8k	8/	13 x 7 x 8	Blk. Vnl.	Blk. Cloth	9	150.00 Pair
	900B		8	5¼	Cone	1	Dome		50-20	89	5	800,3k	8/	16 x 11 x 12	Blk. Vnl.	Blk. Cloth	15	200.00 Pair
	910B		10			1	Dome		48-20	89	5	2.6k	8/	20 x 13 x 10	Blk. Vnl.	Blk. Vnl.	23	250.00 Pair
	912B		12	5¼	Cone	1	Dome		28-20	90	5	800,3k	8/	29 x 15 x 10	Blk. Vnl.	Blk. Vnl.	25	200.00 Each
	915B		15	5¼	Cone	3,1	Cone, Dome		20-20	92	5	900,2.8k, 3.4k	8/	33 x 19 x 12	Blk. Vnl.	Blk. Vnl.	40	300.00 Each
	Performance SX-8	Vented	12	5¼	Cone	1	Dome	No	29-20	92	5	800,3k	6/4	30 x 16 x 11	Opt., Vnl.	Blk. Knit	44	300.00 Each
	Performance SX-9	Vented	15	5¼	Cone	1	Dome	No	25-20	94	5	800,3k	6/4	37 x 18 x 12	Opt., Vnl.	Blk. Knit	61	350.00 Each
	Video Series V-354	Home Th.; Ctr. Ch.	(4)5			1	Dome		100-20	87	5	700,1.9k, 3k	8/	7 x 25 x 8	Blk. Vnl.	Blk. Knit		250.00 Each
	Video Series V-41	Home Th.; Main Ch.	(4)5			1	Dome		100-20	86	5	700,1.9k, 3k	8/	40 x 7 x 8	Blk. Vnl.	Blk. Knit		350.00 Each
	Video Series V-01	Home Th.; Dipole Rear Ch.	(2)8			(2)1	Domes		40-20	90	5	1.8k	8/6	17 x 15 x 11	Blk. Vnl.	Blk. Knit		200.00 Each
	Video Series V-210	Home Th.; Powered Sub.	10					W	25-85 or 25-120		Inc.	85 or 120		14 x 16 x 15	Blk. Vnl.	None		599.00 Each
	SW-90	Powered Sub.	10					W	30-75 or 30-120		90 Inc.			18 x 18 x 15	Blk. Vnl.	Blk. Cloth	46	499.00 Each
	HT-1	Home Th.	(2)5¼						50-20					Six Pieces	Blk.			349.00 Sys.
	HT-100	Home Th.	(2)5¼	(2) 4⅜, (4)4⅛	Cones	(5)⅝	Domes		50-20					Six Pieces	Blk.	Blk.	38	450.00 Sys.
	HT-2	Home Th.	(2)5¼						50-20					Six Pieces	Blk.			399.00 Sys.
	HT-200	Home Th.	(2)6½	(2) 4⅜, (4)3⅝	Cones	(5)⅝	Domes		38-20					Six Pieces	Blk.	Blk.	42	625.00 Sys.
	HT-3	Home Th.	(2)5¼						50-20					Six Pieces	Blk.			599.00 Sys.
	HT-300	Home Th.	(2) 5¼, (2)6½	(2) 4⅜, (4)3⅝	Cones	(5)⅝	Domes		38-20					Seven Pieces	Blk.	Blk.	53	799.00 Sys.
	5525	Sat. & Sub.	5¼	4	Cone	¾	Dome		50-20	86	5	150,3k	6/4	Three Pieces	Blk. Plast.	Blk. Plast.	31	399.00 Sys.
	CS-2503	Sat. & Sub.	(2)5¼	4½		¾	Dome	No	50-20	86	5	150,3k	6/4	Three Pieces	Blk. Vnl.	Blk. Knit	31	225.00 Sys.
	520	Sat. & Sub.	5¼	4½		¾	Dome	No	50-20	86	5	150,3k	6/4	Three Pieces	Blk. Plast.	Blk. Plast.	31	275.00 Sys.
	610/66	Sat. & Sub.	(2)6½	4		1	Dome	No	38-20	88	5	150,3k	6/4	Three Pieces	Blk. Alum.	Blk. Alum.	45	350.00 Sys.
	970A	Indoor/Outdoor	4	2	Cone	¾	Dome	No	90-20		1	300,7k	8/6	7 x 5 x 5	Blk. Poly.	Blk. Plast.	2	49.95 Pair
	610	Indoor/Outdoor	4			1	Dome	No	80-20	85	1	2.8k	7/5	7 x 5 x 5	Blk. Alum.	Blk. Mtl.	5	149.00 Pair
KLIPSCH	KG 5.5	Bass Ref.	(2)10			1	Horn		34-20 ±3	98		1.6k	8/4	38 x 12 x 17	Opt.	Blk. Knit	69	1000.00 Pair
	KG 4.5	Bass Ref.	10			1	Horn		36-20 ±3	95		1.6k	8/4	38 x 12 x 13	Opt.	Blk. Knit	54	750.00 Pair
	KG 3.5		8			1	Horn		36-20 ±3	94		1.8k	8/4	34 x 11 x 12	Opt.	Blk. Knit	39	600.00 Pair
	KG 2.5		(2)6½			1	Horn		50-20 ±3	93		2.2k	8/4	19 x 9 x 9	Opt.	Blk. Knit	20	450.00 Pair
	KG 1.5		6½			1	Horn		50-20 ±3	90		2.2k	8/4	13 x 9 x 9	Opt.	Blk. Knit	15	350.00 Pair
	KG .5		5¼			1	Dhorm		60-20 ±3	90		1.8k	8/4	12 x 9 x 7	Opt., Vnl.	Blk. Knit	10	250.00 Pair
	Klipschorn	Folded Horn	15	2	Horn	1	Horn		35-17 ±3	104		400,6k	8/4	52 x 31 x 28	Opt., Wood	Opt., Cane	167	5000.00 Pair
	La Scala	Folded Horn	15	2	Horn	1	Horn		45-17 ±5	104		400,6k	8/4	36 x 24 x 25	Opt.	Opt., Cane	123	2572.00 Pair
	Belle	Folded Horn	15	2	Horn	1	Horn		45-17 ±5	104		500,6k	8/4	36 x 30 x 19	Opt.	Opt., Cane	125	3550.00 Pair
	Heresy	Inf. Baf.	12	1½	Horn	1	Horn		50-20 ±3	96		800,7k	8/4	21 x 16 x 13	Opt.	Opt., Cane	37	1100.00 Pair
	KT System	THX; 5 Sat. & Powered Sub.	15	(2)6½	Cones	1	Horn		35-20 ±3	95	200 Inc.	80,2.4k	8/4	Six Pieces	Satin Blk.	Blk. Knit	209	3900.00 Sys.
	KV-3	Home Th; Ctr. Ch.	(2)6½			1	Horn		63-20 ±3	95		1.6k	8/4	8 x 22 x 8	Opt.	Blk. Knit	17	400.00 Each
	KV-2	Home Th.; Ctr. Ch.	(2)5¼			1	Horn		75-20 ±3	92		1.6k	8/4	7 x 20 x 7	Opt.	Blk. Knit	13	279.00 Each
(Continued)	KV-1	Home Th.; Ctr. Ch.	(2)5¼			1	Dhorm											

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
KLIPSCH (Continued)	SW15II	Powered Sub.	15					W	27-120		200 Inc.	40-120		26 x 26 x 19	Opt.	Blk. Knit	82	1500.00 Each
	SW12II	Powered Sub.	12					W	28-120		150 Inc.	40-120		24 x 24 x 16	Opt.	Blk. Knit	60	1100.00 Each
	SW10II	Powered Sub.	10					W	30-120		100 Inc.	40-120		21 x 21 x 14	Opt.	Blk. Knit	43	750.00 Each
	SW8II	Powered Sub.	8					W	32-120		65 Inc.	40-120		19 x 19 x 13	Opt.	Blk. Knit	36	550.00 Each
	SW-V	Powered Sub.	8					W	32-85		50 Inc.	85		19 x 13 x 14	Blk. Vnl.	Blk. Knit	32	499.00 Each
	CF-4	D'Appolito; Bass Ref.	12			2	Horn		34-20 ±3	102		1.5k	8/4	44 x 17 x 19	Opt.	Blk. Knit	108	2500.00 Pair
	CF-3	D'Appolito; Bass Ref.	10			2	Horn		35-20 ±3	100		1.5k	8/4	41 x 17 x 17	Opt.	Blk. Knit	102	2000.00 Pair
	CF-2	D'Appolito; Bass Ref.	8			2	Horn		36-20 ±3	98		2.2k	8/4	37 x 13 x 16	Opt.	Blk. Knit	80	1500.00 Pair
	CF-1	D'Appolito; Bass Ref.	6½			1	Horn		37-20 ±3	96		2.2k	8/4	34 x 13 x 15	Opt.	Blk. Knit	70	1100.00 Pair
	IW 150	In-Wall	6½			1	Horn	T	40-20 ±3	90		2.2k	8/4	14 x 10 x 3	Wht.	Wht. Mtl.		300.00 Pair
	IW 250	In-Wall	(2)6½			1	Horn	T	40-20 ±3	93		2.2k	8/4	21 x 10 x 3	Wht.	Wht. Mtl.		470.00 Pair
	IW 50	In-Wall	5¼			1	Dhorm		50-20 ±3	89		2.2k	8/4		Wht.	Wht. Mtl.		220.00 Pair
KNÖLL SYSTEMS	TC06	In-Wall Inf. Baf.	6½			1	Dome	T	45-21 +1,-4	90	5	2.25k	8/6	12 x 9 x 4	Wht.	Wht. Mtl.	3	229.95 Pair
	SR50	In-Wall	5						60-18 +1,-4	91	5		8/6	8 Dia. x 4	Wht.		2	139.00 Pair
	SP65	In-Wall	6½			1	Dome		50-20 ±4	93	5	3.12k	6/8	12 x 9 x 4	Wht. Paint	Wht. Mtl.	5	129.00 Pair
KORT AUDIO	Proxy DP/V	Corner Dipole	(4)15	(18)3	Cones	1	Inv. Dome	W	18-35	94	100	200,5.5k	8/8	72 x 27 x 14	Opt., Wood	Opt., Knit	115	2200.00 Each
	Proxy DP/S	Corner Dipole	(4)10	(9)3	Cones	1	Inv. Dome	W	30-35	92	60	200,5.5k	4/4	60 x 17 x 9	Opt., Wood	Opt., Knit	70	1100.00 Each
	Microline	Dipole		(3)3	Cones				100-20	87	10		12/12	10 x 7 x 4	Opt., Knit	Opt., Knit	4	125.00 Each
	Foundation	Dipole Sub.	12						30-200	88	10	200	8/8	14 x 17 x 9	Opt., Knit	Opt., Knit	20	125.00 Each
	Coherent	Sealed Box	5¼						60-13	91	10		8/8	12 x 8 x 10	Blk.	Mtl.	10	110.00 Each

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
KOSS	M/85	Ac. Sus.	(2)4½			(2)1	Domes		50-30	86			6/		Blk. Vnl.	Blk. Knit	8	190.00 Pair
	M/65	Ac. Sus.	4½			(2)1	Domes		100-30	84			8/	5 x 9 x 6	Blk. Vnl.	Blk. Knit	49	135.00 Pair
	KCS/50	Bass Ref.	5			¾	Dome		70-20	86	15		4/	12 x 7 x 9	Blk. Ash Vnl.	Blk. Knit	9	239.00 Pair
	KCS/100	Bass Ref.	6½			¾	Dome		60-20	86	15		4/	15 x 8 x 9	Blk. Ash Vnl.	Blk. Knit	11	279.00 Pair
	KCS/200	Bass Ref.	8			¾	Dome		40-20	90	15		4/	21 x 10 x 11	Blk. Ash Vnl.	Blk. Knit	18	339.00 Pair
	SW/1	Powered, Vented Sub.	(2)4					No	40-120		20 Inc.	120	10k	5 x 10 x 12	Opt., Plast.	Opt., Plast.	6	129.99 Each
	SA/40	Powered	3½						50-20		Inc.			7 x 4 x 4	Blk. Plast.	Blk. Mtl.		60.00 Pair
	SA/30	Powered	3						100-20		Inc.			5 x 4 x 4	Blk. Plast.	Blk. Mtl.		35.00 Pair
KRÖN	K-100.1	Home Th.; Vented Ctr. Ch.	(2)4			½	Dome		65-20 ±3	90	25	8k	4/4.5	20 x 6 x 8	Blk. Paint	Blk. Knit	15	199.00 Each
	K-101.1	Home Th.; Vented Ctr. Ch.	(2)4			(2)¾	Domes		65-21 ±3	91	25	7k	4/4.5	20 x 7 x 9	Blk. Paint	Blk. Knit	15	249.00 Each
	K-350	Vented	5¼			¾	Dome		65-21 ±3	91	25	5k	4/4.5	8 x 11 x 8	Blk. Paint	Blk. Knit	11	199.00 Each
	K-400	Vented	8			1	Dome		45-21 ±3	90	50	5k	4/4	12 x 17 x 12	Blk. Paint	Blk. Knit	30	249.00 Each
	K-200	Home Th.; Inf. Baf.	4			½	Dome		110-20 ±3	90	25	4.5k	4/4.5	5 x 7 x 4	Opt.	Opt., Mtl.	6	199.00 Pair
	K-300	Home Th.; Inf. Baf.	4			¾	Dome		110-21	90	25	4.5k	4/4	5 x 7 x 4	Opt.	Opt., Mtl.	6	299.00 Pair
	KR-608 SW	Home Th.; Vented Sub.	(2)8						36-140	89	50	140	4/4	13 x 23 x 17	Blk. Paint	Blk. Knit	45	399.00 Each
	KR-708 SW	Home Th.; Vented Sub.	12						33-140	89	50	140	4/4	17 x 18 x 17	Blk. Paint	Blk. Knit	45	449.00 Each

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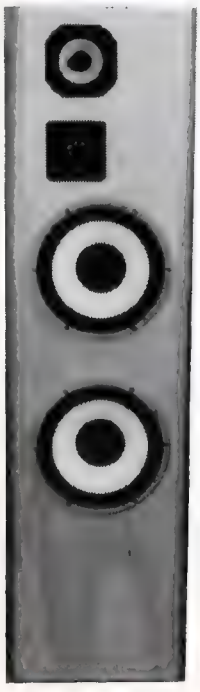

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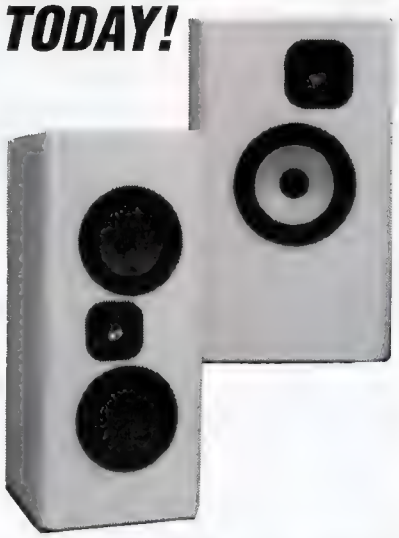

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
LANCER ELEC-TRONICS	LE-25	Vented	4			¾	Dome		55-20	87	10	3.5k	8/6	8 x 8 x 10	Blk. Oak	Blk. Cloth	8	110.00 Each
	LE-50B	Vented	6½			¾	Dome		49-20	88	10	3k	8/6	9 x 8 x 14	Opt., Oak	Blk. Cloth	12	137.50 Each
	LE-75	Vented	(2)6½			1	Dome		42-20	89	15	3.2k	8/6	8 x 10 x 29	Opt., Oak	Blk. Cloth	30	250.00 Each
	LE-110	Vented	10	4	Cone	1	Dome		32-20	89	25	800,4k	8/6	15 x 12 x 26	Opt., Oak	Blk. Cloth	45	375.00 Each
	LE-150A	Vented	10	4	Cone	1	Dome		28-20	89	25	800,4k	8/6	14 x 11 x 39	Oak	Blk. Cloth	48	500.00 Each
	Video HTF	Sealed	(2)4			(2)¾	Domes	T	80-20	87	20	4k	8/8	6 x 8 x 15	Blk. Oak	Blk. Cloth	12	200.00 Each
	Video HTF-H	Vented	(2)4			(2)¾	Domes	T	80-20	87	20	4k	8/8	6 x 7 x 15	Blk. Oak	Blk. Cloth	11	200.00 Each
	Video HTR	Sealed	(2)4			(2)¾	Domes		70-20	87	20	250,4k	8/8	8 x 7 x 6	Blk. Oak	Blk. Cloth	7	400.00 Pair
	LE-1sw	Sub.	(2)6½						38-160	88	20	160	8/8	9 x 14 x 20	Blk.	None	35	250.00 Each
	Cinema 2 Front System	Home Th.; Sat. & Sub.	(2)6½	3½	Cone	¾	Dome		38-20	87	20	160,4k	8/6	Three Pieces	Blk.	Blk. Cloth	45 Sys.	400.00 Sys.
	Cinema 2 Center	Home Th.; Ctr. Ch.; Sealed	(2)3½			¾	Dome		100-20	87	20	4k	8/6	6 x 8 x 6	Blk.	Blk. Cloth	8	119.00 Each
	Cinema 2 Surround	Home Th.; Surround; Sealed	(2)3½						100-8	87	20		8/6	5 x 6 x 5	Blk.	Blk. Cloth	5	150.00 Pair
LEGACY AUDIO	Whisper	Controlled Directiv. Array	(4)15	(4)7, 1¼	Cones, Dome	½x4	Ribbon	W,M,T	16-30 ±2	95	5	300,3k,10k	4/4	67 x 17 x 13	Opt., Wood	Blk. Knit	300	12,500. Pair w/Processor
	Focus	F.O.C.S.	(3)12	(2)7, 1¼	Cones, Dome	½x4	Ribbon	W,M,T	16-30 ±2	98	10	180,2.2k, 12k	4/4	55 x 15 x 13	Opt., Wood	Blk. Knit	175	5250.00 Pair
	Signature III	Bipolar; Slot-Loaded	(3)10	(2)7, 1¼	Cones, Dome	½x4	Ribbon	W,M,T	20-30 ±2	93	25	120,2.8k, 10k	4/4	50 x 12 x 12	Opt., Wood	Blk. Knit	130	3600.00 Pair
	Classic	Bipolar	(2)10	7,1¼	Cone, Dome	½x4	Ribbon	W,M,T	22-30	92	25	120,2.8k, 10k	4/4	44 x 12 x 12	Opt., Wood	Blk. Knit	110	2150.00 Pair
	Soundstage	B6 Aided	(2)7	5½	Cone	½x4	Ribbon	W,T	32-30	91	25	200,4k	4/4	42 x 12 x 12	Opt., Wood	Blk. Knit	85	1796.00 Pair
	Victoria	B6 Aided	7	5½	Cone	½x4	Ribbon	W,T	36-30	90	25	200,4k	4/4	23 x 12 x 12	Opt., Wood	Blk. Knit	60	1248.00 Pair
	Studio	B4 Reflex	7½			1	Dome	T	39-22 ±2	90	25	2.8k	4/4	13 x 11 x 11	Opt., Wood	Blk. Knit	32	796.00 Pair
	Super Satellite	Symmetrical Array; Vented	(2)7			1	Dome	T	38-22 ±2	91	25	2.8k	8/8	20 x 11 x 11	Opt., Wood	Blk. Knit	40	795.00 Pair
	Satellite	QB5 Aided	7			1	Dome	T	42-22 ±2	90	25	2.8k	4/4	13 x 11 x 11	Opt., Wood	Blk. Knit	30	595.00 Pair
	Mini Monitor	QB5 Aided	5¼			1	Dome	T	59-22 ±2	90	20	2.6k	8/8	9 x 7 x 8	Opt., Wood	Blk. Knit	16	495.00 Pair
	Surround	Bipolar	(2)5¼			(2)1	Domes	T	69-22 ±2	90	20	2.6k		9 x 7 x 8	Opt., Wood	Blk. Knit	18	599.00 Pair
	Powered Impact	Powered, Vented 6th Order Sub.	(2)12					W	16-100 ±2	100	200 Inc.	55/95 (Sel.)	10k	29 x 16 x 14	Opt., Wood	Blk. Knit	110	1295.00 Each
	Foundation	Vented 4th Order Sub.	(2)12					W	20-100	92	30	55/95 (Sel.)	4/4	28 x 16 x 16	Opt., Wood	Blk. Knit	100	795.00 Each
	Silver Screen	Vented 4th Order	(2)7	1¼	Dome	½x4	Ribbon	W,M,T	48-30	98	10	2.2k,12k	4/4	28 x 11 x 10	Opt., Wood	Blk. Knit	60	1248.00 Each
	Cinema II	B4 Aided	(2)5½			½x4	Ribbon	T	59-30 ±2	94	20	12k	4/4	19 x 7 x 8	Opt., Wood	Blk. Knit	25	796.00 Each
	Monologue	B4 Aided	(2)5¼			1	Dome	T	72-22 ±2	91	20	2.8k	4/4	19 x 7 x 8	Opt., Wood	Blk. Knit	20	329.00 Each
LEGEND AUDIO	3000	In-Wall	8½			1	Dome		25-24	91	30	3k	8/	14 x 11	Wht.	Wht.	17	459.00 Pair
	4000	In-Wall	8½			1⅛	Dome		25-30	91	30	3k	8/	14 x 11	Wht.	Wht.	17	559.00 Pair
	1000	In-Wall	6½			1	Dome		35-24	91	30	3k	8/	12 x 9	Wht.	Wht.	7	369.00 Pair
	2000	In-Wall	6½			1⅛	Dome		35-30	91	30	3k	8/	12 x 9	Wht.	Wht.	8	489.00 Pair
	S-1	Sub.	(2)10						25-140	90	30	140	4/	14 x 14	Wht.	Wht.	8	600.00 Pair
	S-2	Sub.	10						25-140	90	30	140	8/	14 x 14	Wht.	Wht.	8	475.00 Each
	LEG-80	Outdoor; Sat.	4			1	Dome		70-20	84	5	2.5k	8/	8 x 5 x 5	Opt.	Opt.	3	185.00 Pair
	LEG-602	Ctr. Ch.; Inf. Baf.	(2)6½			1	Dome		34-24	90	50	3k		20 x 12 x 9	Blk.	Blk. Knit	30	350.00 Each
	LEG-502	Ctr. Ch.; Inf. Baf.	(2)5½			1	Dome		54-24	90	40	3k		19 x 11 x 8	Blk.	Blk. Knit	25	260.00 Each
	LEG-605		6½			1	Dome		35-24	91	30	3k		14 x 9 x 8	Blk.	Blk. Knit	16	360.00 Pair
LINAEUM	Extreme	Tuned Port	7			2	Lin-aeum		60-30	90	30	3k	4/3	9 x 7 x 14	Blk. Ash	Blk.	15	300.00 Pair
	LFX/S	Tuned Port	5¼			1½	Dipole Lin-aeum		70-30	89	60	2.7k	4/3	7 x 7 x 10	Blk. Ash	Blk.	9	600.00 Pair
	LFX/C	Tuned Port	5¼			1½	Dipole Lin-aeum		70-30	89	60	2.7k	4/3	7 x 7 x 10	Blk. Corian	Blk.	14	1200.00 Pair
	3	Slot-Loaded	10	6	Lin-aeum	1½	Dipole Lin-aeum		25-30	90	60	600,10k	8/	14 x 19 x 44	Gloss Blk.	Blk.	89	4800.00 Pair
	9B System	Panels & Subs.	(2)10, 8	(9)6	Lin-aeum			W,M/T	20-23	94; 85	30; 100	80,200	6/, 4/	Four Pieces	Gloss Blk.; Opt., Wood	Blk. Foam	920 Sys.	From 16,750. Sys.
LINN	Keltik	Isobarik	(2) 9x12	5	Cone	¾	Dome		20-20 ±1		70	Ext.	8/4	10 x 15 x 41	Opt.	Blk. Knit	121	9995.00 Pair
	Kaber	Inf. Baf.	(2)5			¾	Dome		60-20 ±3	87	50	300,2.7k	8/4	7 x 10 x 35	Opt.	Blk. Knit	59	2895.00 Pair
	Keilidh	Inf. Baf.	(2)6			¾	Dome		50-20 ±2	87	50			8 x 10 x 33	Opt.	Blk. Knit	37	1495.00 Pair
	Tukan	Ported	5			¾	Dome		80-20 ±3	87	30		8/	7 x 7 x 12	Opt.	Blk. Knit	11	795.00 Pair
	Sekrit	In-Wall/On-Wall	6			¾	Dome		70-20 ±3	87	30		4/	8 x 4 x 17			7	
	Centrik	Ctr. Ch.; Inf. Baf.	(2)6			¾	Dome		65-20 ±3	87	30		4/	8 x 10 x 20				695.00 Each
DAVID LUCAS, INC. (Continued)	Audiocell-P	ES							30-35 ±3	87	30		8/4	26 x 40 x 2	Alum.	Blk. Knit	38	1995.00 Pair
	Double Audiocell-P	ES							30-35 ±3	90	30		8/4	26 x 80 x 2	Alum.	Blk. Knit	166	4385.00 Pair w/Stands

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W Midrange=M Tweeter=T Supertweeter=ST	Anechoic Frequency Response, Hz to kHz ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
DAVID LUCAS, INC. (Continued)	Audiocell-A (w/Controller)	ES							30-35 ±2	87	60		8/2	26 x 40 x 2	Alum.	Blk. Knit	76	2790.00 Pair
	Double Audiocell-A (w/Controller)	ES							30-35 ±2	90	60		8/2	26 x 80 x 2	Alum.	Blk. Knit	166	5180.00 Pair w/Stands
	Ballistic Bass (w/Controller)	Hybrid ES Sub.	(8)10, (2) 26x40						15-125 ±3	86	200		8/3	26 x 80 x 18	Alum.	Blk. Knit	300	5350.00 Pair w/Xover & Stands
	AE-1	Dipole	(4)12			1	Dipole Dome	T	26-40 ±3	88	75	4k	8/4	15 x 60 x 4	Oak	Blk. Knit	70	1995.00 Pair
MACH 1 ACOUSTICS	DM-1000 System	Powered; Sats. & 2 Subs.	(2)10, 15	(2)5	Cones	3	Ribbon		18-40 ±3	92	200	50,300,3k	4/2	Four Spkrs., Four Amps	Opt.	Opt.	500 Sys.	150,000. Sys.
	DM-100		(2)10	(2)5	Cones	(2)1	Inv. Domes		26-40 ±3	92	100	300,3k	4/2	12 x 48 x 16	Opt., Oil. Wood		135	24,995. Pair
	DM-10 Signature		10	5	Cone	1	Inv. Dome		26-40 ±3	88	100	300,3k	8/4	12 x 48 x 16	Opt., Oil. Wood		125	17,995. Pair
	DM-10 MKII		9	4	Inv. Dome	1	Inv. Dome		35-40 ±3	86	100	300,3k	8/3	11 x 44 x 14	Opt., Oil. Wood		110	10,995. Pair
	DM-7		(2)5			1	Inv. Dome		80-20 ±3	90	50	3k		8 x 18 x 9	Opt.		30	5995.00 Pair
	DM-5		5			1	Inv. Dome		80-20 ±3	88	50	3k		8 x 12 x 9	Opt.		20	4995.00 Pair
	M-Four.Five		(2)10	(2)5	Cones	1,3	Dome, Ribbon		26-40 ±3	92	100	300,3k,10k	4/2	12 x 48 x 16	Opt., Oil. Wood		125	5995.00 Pair
	M-Three		10	5	Cone	1	Dome		26-20 ±3	88	100	300,3k	8/4	12 x 48 x 16	Opt., Oil. Wood		110	3995.00 Pair
	M-Two	D'Appolito	(2)5			1	Dome		80-20 ±3	92	50	3k	4/3	8 x 18 x 9	Opt.		25	From 1495.00 Pair
	M-One		5			1	Dome		80-20 ±3	88	50	3k	8/6	8 x 12 x 9	Opt.		15	From 1195.00 Pair
	Diamond		8			1	Dome		45-20 ±3	89	50	2.5k	8/5	42 x 10 x 10	Blk.		65	1995.00 Pair
	MACH Video	Home Th.; 4 Sats., Ctr. Ch. & Sub.	10	(6)4	Cones	(5)1	Domes		20-20 ±3	87	50	3k	8/5	Six Pieces	Opt., Wood		150 Sys.	3995.00 Sys.
MAGNAVOX	MX931AHT (see "Receivers")	Home Th.												Five Pieces	Blk.	Blk Knit		399.95 Sys. w/Rcvr.
	MX951AHT (see "Receivers")	Home Th.												Five Pieces	Wood Ven.	Blk. Knit		549.95 Sys. w/Rcvr.
MAGNEPAN	SMG c	Dipole	370 Sq. In.			1½x 38	Quasi Ribbon	T	50-26 ±3	87	40	900	4/4	17 x 48 x 2	Opt.	Opt.	30	690.00 Pair
	MG.6/QR	Dipole	420 Sq. In.			1½x 40	Quasi Ribbon	T	45-26 ±3	85	50	900	4/4	19 x 50 x 2	Opt.	Opt.	35	995.00 Pair
	MG1.5/QR	Dipole	480 Sq. In.			1½x 52	Quasi Ribbon	T	40-26 ±3	85	50	900	4/4	19 x 64 x 2	Opt.	Opt.	45	1350.00 Pair
	MG2.7/QR	Dipole	620 Sq. In.	98 Sq. In.	Planar Mag.	1½x 56	Quasi Ribbon	M,T	34-26 ±3	87	75	600,950	4/4	22 x 71 x 2	Opt.	Opt.	56	1995.00 Pair
	MG3.5/R	Dipole	620 Sq. In.	170 Sq. In.	Planar Mag.	⅛x60	Ribbon	T	34-40 ±3	86	75	250,1k	4/3	24 x 71 x 2	Opt.	Opt.	68	3150.00 Pair
	MG-20	Dipole	880 Sq. In.	3x48	Quasi Ribbon	⅛x60	Ribbon	T	20-40 ±3	87	100	150,3k	4/3	29 x 79 x 2	Opt.	Opt.	125	9200.00 Pair
	MG-10	Dipole	340 Sq. In.			1½x 55	Quasi Ribbon	T	80-26 ±3	86	50	1.1k	4/4	11 x 63 x 2	Opt.	Opt.	28	1175.00 Pair
MANLEY LABS	ML10A	Ported; Dual Concent.	10			1½	Horn	T	55-20 ±3	90	50	1.9k	8/4	21 x 15 x 10	Opt., Wood		49	2900.00 Pair
MARQUIS ELECTRONICS	Monitor Seven	Sealed	6½			1	Dome		60-20	85	20	3.5k	8/7	9 x 9 x 15	Wal.	Blk. Knit	16	495.00 Pair
	Ducote Ten		10			1	Dome		42-20	90	30	2k	8/5	15 x 12 x 25	Wal.	Blk. Knit	46	1100.00 Pair
	Reference One	Sealed Sat. & Motional Feedback Woofer	15	(2)5¼	Cones	1	Dome		20-20	89	50, 100	125,3.5k	4/3	Three Pieces	Blk. Lacq.	Blk. Knit	300 Sys.	5600.00 Sys.
MARTIN-LOGAN	Stylos	In-Wall	6½			9x39	ES		50-20 ±3	88		700		63 x 10 x 5	Opt.	Opt.	40	2750.00 Pair
	Logos	Ctr. Ch.; Inf. Baf.	6½	(2) 15x9	ES	1	Dome		50-20 ±3	90		200,5k	4/3	11 x 41 x 12	Opt.	Opt.	40	1750.00 Each
	The Monolith IIIXb	ES & Inf. Baf. Sub.	12			24x48	ES	W,T	28-24 ±2	90	75	125	6/2	74 x 27 x 12	Opt.	Opt.	265 Sys.	9000.00 Pair w/Xover
	The Monolith IIIp	ES & Inf. Baf. Sub.	12			24x48	ES	W,T	30-24 ±2	90	75	125	4/2	Two Pieces Per Side	Opt.	Opt.	272 Sys.	6500.00 Sys. w/Xovers
	The Quest	ES & Inf. Baf. Sub.	12			18x48	ES	W,T	28-24 ±2	90	100	150	6/2	73 x 19 x 18	Opt.		125	4295.00 Pair
	The SL3	ES & Inf. Baf. Sub.	10			12x48	ES	W	30-24 ±2	89	50	250	6/2	64 x 14 x 13	Opt.		100	3195.00 Pair
	The CLS II	ES	24x48						45-20 ±2	85	100		6/1.5	28 x 58 x 14	Opt.		75	3995.00 Pair
	Aerius	ES & Inf. Baf. Woofer	8			9½x 40	ES		40-20 ±3	89	60	500	4/2	55 x 10 x 13	Blk.	Blk.	55	1995.00 Pair
MASTER-CRAFT AUDIO	Sonic Gem Black Diamond	Ac. Sus.	(2)8			1	Dome	T	37-27 ±5	91	30	3.4k	4/	30 x 15 x 8	Blk. Lacq.		44	995.00 Pair
	Sonic Gem Black Ruby	Ac. Sus.	8			1	Dome	T	40-27 ±5	88	30	3.5k	8/	12 x 6 x 26	Blk. Lacq.		29	795.00 Pair
	Sonic Gem Black Pearl	Ac. Sus.	8			1	Dome		50-22 ±5	89	20	3.1k	8/	14 x 10 x 8	Blk. Lacq.		21	399.00 Pair
	Music Monitor	Ac. Sus.	10			1	Dome		40-22 ±5	92	20	2.5k	8/	15 x 26 x 11	Oak		30	499.00 Pair
MAVRICK	Wall of Sound "El Presidenté"	Dipole	(4)15	(8)	L-EKMIT	(4)	Ribbons		16-44 ±2.5	96	100		4/2	94 x 12 x 80	Opt.	Blk. Knit		22,000. Pair w/Amp
	Wall of Sound "Chairman of the Board"	Dipole	(4)18	(12)	L-EKMIT	(4)	Ribbons		12-44 ±2.5	97	100			94 x 14 x 86	Opt.	Blk. Knit		44,000. Pair w/Amp
MB QUART	Quart 250	Indoor/Outdoor	5¼			½	Dome		78-22	88	20	3.2k	4/	8 x 10 x 4	ABS Resin	Wht. Mesh		399.00 Pair
	Quart QL 90W	In-Wall	8			1	Dome		55-22	89	20	2.5k	4/	11 x 13 x 4	ABS Resin	Wht. Mesh		649.00 Pair
	QL W 72	In-Wall	5¼			½	Dome		63-22	89	20	4.5k	4/	9 x 7 x 3	ABS Resin	Wht. Mesh		329.00 Pair
	D30	A/V	6½			¾	Dome		42-22	91	20	3.4k	4/	13 x 9 x 12	Opt.			449.00 Pair
(Continued)	D40		7½			1	Dome		36-22	91	20	2.8k	4/	17 x 12 x 12	Opt.			599.00 Pair

polkaudio
The Speaker Specialists®

Signature Reference Theater: "Performance Without Limits."

WARNING: THIS SYSTEM IS CAPABLE OF EXTREME SOUND PRESSURE LEVELS. WE RECOMMEND THE USE OF A SOUND PRESSURE LEVEL METER TO HELP YOU DETERMINE SAFE LISTENING LEVELS.

CIRCLE NO. 94 ON READER SERVICE CARD

A MESSAGE FROM MATTHEW POLK

I have never been happy living with limitations, particularly when it comes to music and home theater systems. As soon as I run up against the limitations of a system, it just bothers me and I can't stop thinking about ways to go further. The idea behind the Signature Reference Theater system was to produce a system with limits so high that you would reach your limits first. Here's what I told the design team:

"I want a system capable of such effortless power and clarity that, as you turn up the volume, it literally scares you. It must have state of the art sound quality for music and video. And it must be easy to use and flexible enough so that every Signature Reference Theater system owner will get exactly the same jaw-dropping performance I want for myself."

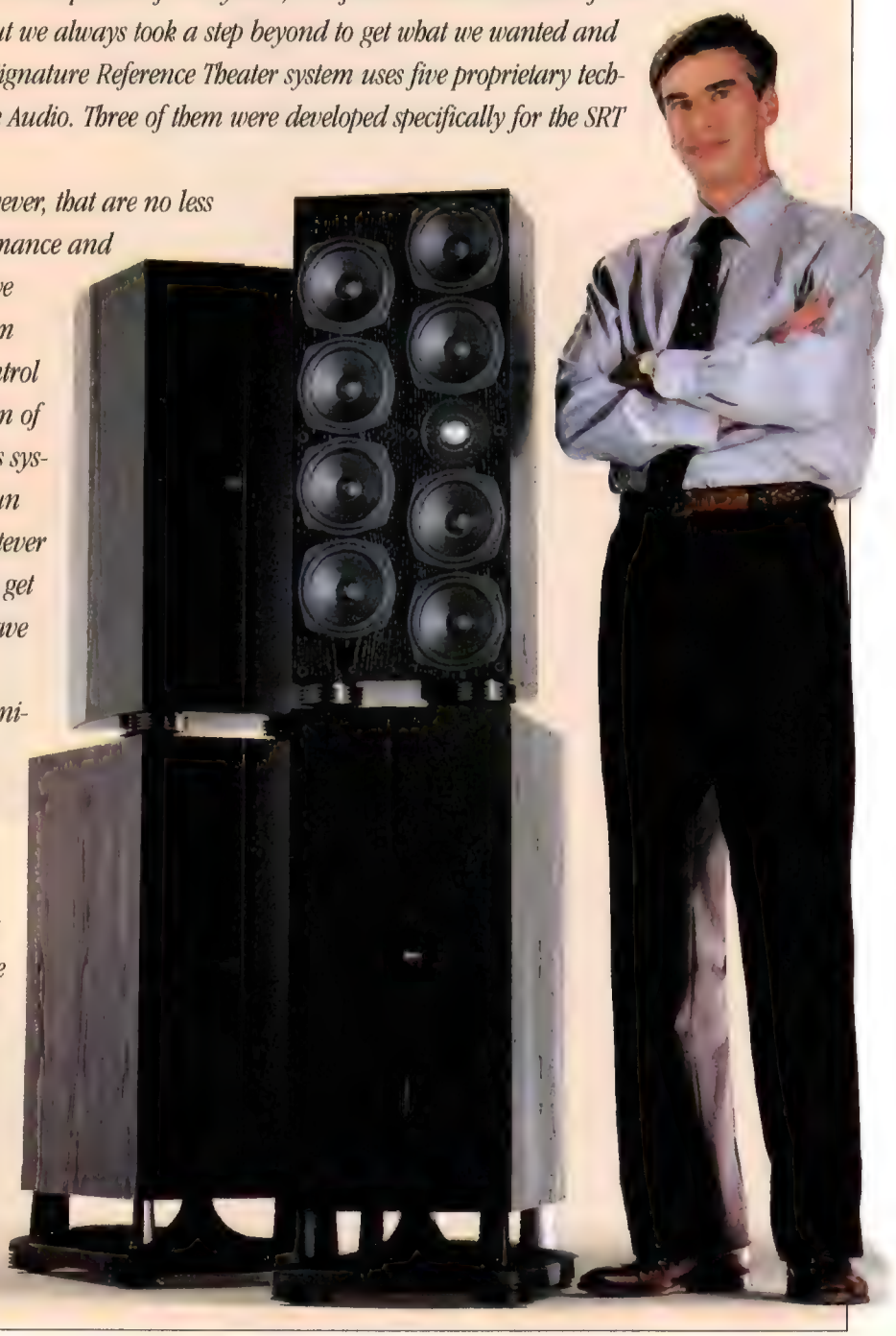
Easy to say and difficult to achieve. In development of this system, we often reached the limits of conventional engineering and technology. But we always took a step beyond to get what we wanted and what we believed should be possible. The Signature Reference Theater system uses five proprietary technologies researched and developed at Polk Audio. Three of them were developed specifically for the SRT system.

There are numerous other details, however, that are no less important in achieving the overall performance and ease of use of the system. All of us who have worked on the SRT have our favorites; from the Music / Video capability of the SRT Control Center to the purposeful form and function of the supporting feet. The bottom line on this system though, is the incredible amount of fun and satisfaction you can get from it. Whatever type of music or movies you like, you will get more out of it. You will hear things you have never heard before.

But, most importantly, even after the initial thrill of owning the most powerful home entertainment system within a 500 mile radius has passed, you will find the Signature Reference Theater system has seduced you with its ability to make being demanding seem reasonable and to make rare, but much appreciated, experiences seem well within reach.

Enjoy,

Matthew S. Polk



THE THRILL IS BACK

Do you remember the first time you went to a great live concert? The first time you heard a real high fidelity system? Your body tingled, your heartbeat quickened, you had goose bumps on your arms. Do you remember those feelings? Want to feel them again? You can. With the Polk Audio Signature Reference Theater (SRT) you will feel those same emotions. It is a system of such enormous dynamic range, accuracy, clarity and power that listening will touch you physically and emotionally.

MATTHEW POLK'S VISION OF PERFORMANCE WITHOUT LIMITS

What started out as Matthew Polk's desire to design the ultimate home theater system for his own media room turned into the most ambitious research project in Polk's 22 year history. Four years and countless man hours went into developing the Signature Reference Theater (SRT) — a system whose performance is so high that it exceeds the limitations of the listener well before reaching its own limits.

FIVE PROPRIETARY POLK TECHNOLOGIES IN ONE ULTIMATE SYSTEM

1 DYNAMIC BALANCE® TECHNOLOGY

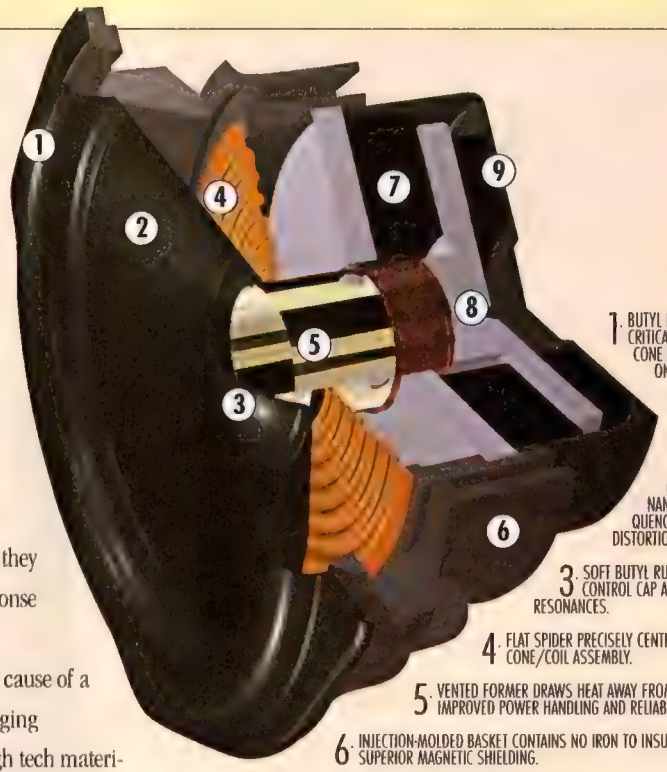
"...SIGNIFICANT ADVANCES IN SPEAKER TECHNOLOGY"
AUDIO

Dynamic Balance, a major breakthrough by Polk, resulted from a three year laser interferometry research project done in partnership with the Johns Hopkins University. This full field laser imaging research enabled us to view the entire vibrating surface of a driver or tweeter. In this way we could see the resonances which develop on speaker cones as they move. These resonances are the root cause of frequency response distortions.

Just as an x-ray enables a physician to discover the root cause of a symptom and effect the right treatment for a cure, laser imaging allowed Polk engineers to find the right combinations of high tech materials, geometry and construction techniques to tune out the offending resonances. We call this technology Dynamic Balance.

Dynamic Balance® technology produces flat frequency response, sharp detail, transparency and an ability to play program material with wide dynamic range at life-like volume levels without a hint of strain. The sound is always clean, clear and effortless.

All the drivers and tweeters used in the SRT system are built by Polk and feature Dynamic Balance. As a result they all have the same sonic signature. This means that there is never a sense that different speakers are playing as the imagery shifts from speaker to speaker. The system creates a coherent, seamless sound stage that completely envelopes you in the action.



1. BUTYL RUBBER SURROUND IS CRITICALLY MATCHED TO THE CONE FOR ABSORPTION OF RESONANCES. BUTYL RUBBER DOES NOT DETERIORATE OVER TIME.

2. POLYMER/GRAPHITE COMPOSITE CONE CANCELS OUT RESONANCES TO SMOOTH FREQUENCY RESPONSE AND LOWER DISTORTION.

3. SOFT BUTYL RUBBER VIBRATION CONTROL CAP ABSORBS STRAY RESONANCES.

4. FLAT SPIDER PRECISELY CENTERS THE CONE/COIL ASSEMBLY.

5. VENTED FORMER DRAWS HEAT AWAY FROM THE VOICE COIL FOR IMPROVED POWER HANDLING AND RELIABILITY.

6. INJECTION-MOLDED BASKET CONTAINS NO IRON TO INSURE SUPERIOR MAGNETIC SHIELDING.

7. EXTRA LARGE MAGNET POWERS THE MOTOR EFFICIENTLY AT LOW AND HIGH LISTENING LEVELS.

8. POLE PIECE AND MAGNET STRUCTURE ARE COMPUTER DESIGNED TO OPTIMIZE MAGNETIC ENERGY FOR GREATER DYNAMIC RANGE.

9. SHIELDING MAGNET AND CUP SHIELD THE DRIVER ALLOWING SAFE PLACEMENT NEXT TO TV'S AND MONITORS.

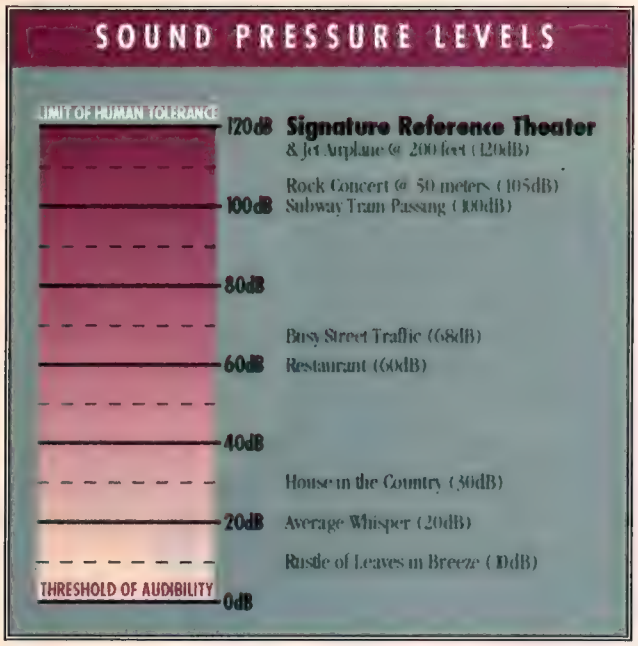
CONCENTRIC BREAKUP OF CONE PRODUCES DISTORTION
RADIAL BREAKUP OF CONE PRODUCES DISTORTION
POLK "DYNAMIC BALANCE" DESIGN RESULTS IN LOW DISTORTION

LASER INTERFEROMETRY TESTS PRODUCED HOLOGRAPHIC "PHOTOS" OF DRIVERS IN MOTION. THE "BAD" DRIVERS ARE EXPERIENCING MODAL BREAKUP THAT RESULTS IN PERFORMANCE-ROBBING RESONANCES. A "PERFECT" DRIVER WOULD LOOK LIKE A CAKE (FLAT ON TOP) MORE, LIKE THE PHOTO TO THE RIGHT.

CIRCLE NO. 94 ON READER SERVICE CARD

SUBWOOFER PERFORMANCE OF SEISMIC PROPORTIONS!
"BONE SHAKING". THE CHICAGO TRIBUNE

Two additional Polk technologies were invented specifically to enable us to produce performance never before possible in woofers sized to be practical in a home. These technologies enable the SRT subwoofers to **go down to 16 cycles, and produce 120 decibels of sound at 30 cycles.** They have a seemingly limitless ability to move air and produce direct physical impact on a listener, yet they also can be delicate and musical.



"PERFORMANCE WITHOUT LIMITS" MEANS THE SRT SYSTEM PROVIDES THE DYNAMIC RANGE TO REALISTICALLY REPRODUCE ANY PROGRAM MATERIAL.

2 HIGH VELOCITY COMPRESSION DRIVE (HVCD)™

HVCD is a patent-pending technology which uses high mass drive systems with very powerful magnet structures in special band pass enclosures. This produces powerful output with impressive speed and efficiency, contributing dramatically to the caliber and impact of the bass performance.

3 POWER PORT™

In order to tune this new system to produce the lowest octaves of bass and overcome the fundamental problems encountered with conventional ports, our design team scored yet another breakthrough with the "Power Port." The Power Port is an extremely compact, efficient, aerodynamic system capable of handling tremendous volumes of high velocity air flow with very low turbulence, noise and loss. We believe that this ground-breaking technology is the most efficient means of venting bass frequencies ever devised. When combined with our other technologies, it provides the kind of bass that can literally shake the ground under your feet!

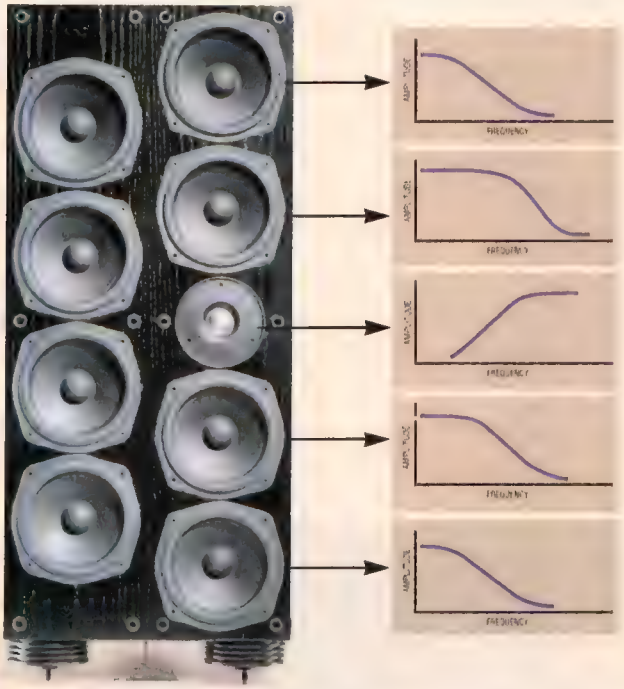
Each SRT subwoofer cabinet contains two 10" Dynamic Balance® drivers, designed specifically for the SRT system. Massive magnetic structures, ultra-stiff polymer and graphite cones, multi-layer voice coils and special air-cooling techniques are used in these impressive drivers. They provide for the ultimate in bass extension, impact, dynamic range and reliability. Built-in 300 watt amplifiers provide the power to shake the foundations. An automatic on/off circuit turns the amplifiers on when you use the system and off when not in use.

POWER PORT IS A REVOLUTIONARY TECHNOLOGY WHICH ALLOWS TREMENDOUS VOLUMES OF HIGH VELOCITY AIR-FLOW TO EXIT THE CABINET WITH VERY LOW TURBULENCE, NOISE AND LOSS. TEAMED WITH HIGH VELOCITY COMPRESSION DRIVE, POWER PORT PROVIDES THE KIND OF BASS THAT LITERALLY SHAKES THE GROUND UNDER YOUR FEET.

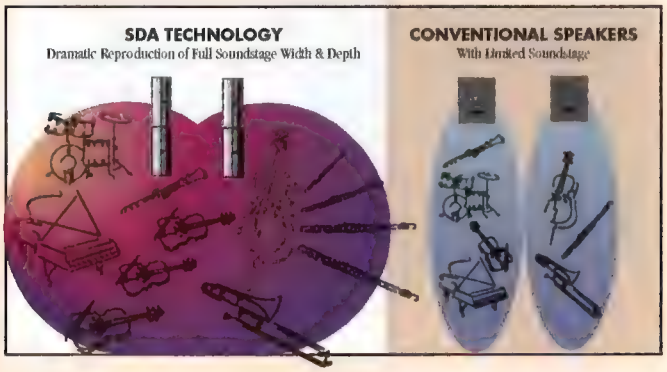
4 SPEED MATCHING

PERFECT BLENDING BETWEEN THE SUBWOOFERS AND MAIN SPEAKERS

In a system with separate satellites and subwoofers, the listener should never perceive the separate nature of the enclosures. The satellite and subwoofer should blend together seamlessly and sound as one unit. We discovered that such seamless blending is impossible unless the time responses of the subwoofer and satellite are the same. The SRT is designed so that every part of the system starts and stops at the same rate. We call this technology "Speed Matching". The result is effortless realism with precise attack, speed and dynamic contrast.



THE LEFT AND RIGHT MAIN ENCLOSURES CONTAIN CASCADE TAPERED LINE SOURCE STEREO AND SDA ARRAYS FOR CONTROLLED VERTICAL DIRECTIVITY AND MORE UNIFORM DISPERSION AT ALL FREQUENCIES. ROOM INTERACTIONS ARE MINIMIZED TO INSURE A HIGH LEVEL OF PERFORMANCE IN ANY ROOM.



5 STEREO DIMENSIONAL ARRAY (SDA) TECHNOLOGY PUTS YOU THERE!

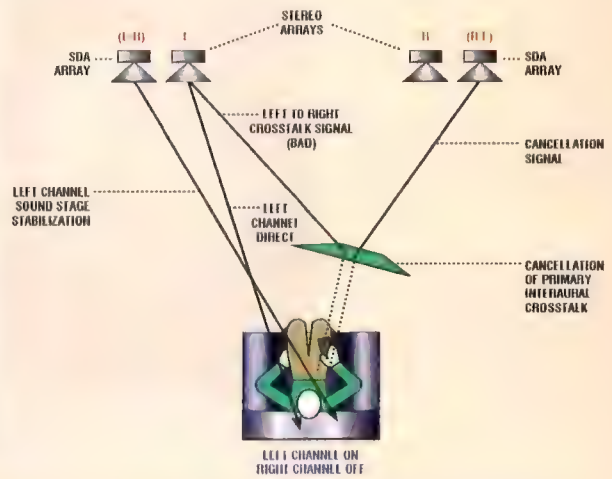
"MIND BOGGLING... ASTOUNDING.... FLABBERGASTING"
HI FIDELITY MAGAZINE.
"BREATHTAKING... A NEW WORLD OF HI FI LISTENING"
STEREO BUYERS GUIDE.
"THE RESULT IS ALWAYS BETTER THAN WOULD BE ACHIEVED BY CONVENTIONAL SPEAKERS"
STEREO REVIEW.

Polk's patented SDA sound stage technology provides what we believe to be the most enveloping home entertainment experience available at any price. The loudspeakers seem to disappear, leaving you completely immersed in the performance. Listeners have likened the imaging capabilities of the SRT to "virtual reality for audio."

Ideally, the Left channel signal should be heard by only the left ear and the Right channel signal only by the right ear. But with conventional speakers, *both* ears hear *both* signals, confusing the brain's hearing mechanism and reducing stereo separation. This limits the sound stage to only the small space between the speakers. By using a technique called "interaural crosstalk cancellation" SDA reveals the sound stage of the original performance by removing the psycho-acoustic limitations imposed by conventional loudspeakers.

SDA provides the listener with pinpoint imaging which extends beyond the locations of the loudspeakers, in width, depth and height. You are transported beyond the listening room, beyond the movie theater, beyond the mixing stage - *you are there.*

Since recordings differ, the SRT system offers the opportunity of adjusting the SDA sound stage width, to "off", "normal," or "wide." You are free to choose the sound stage environment that fits the recording and your personal taste.



POLK'S PATENTED SDA TECHNOLOGY REVEALS THE SOUND STAGE OF THE ORIGINAL PERFORMANCE BY CANCELING A FORM OF DISTORTION CALLED "INTERAURAL CROSSTALK".

THE ULTIMATE SURROUND SPEAKER

"TOP NOTCH PERFORMER" YOUR OWN HOME CINEMA
"CLEARLY THE BEST" WHAT HI FI
"A SPEAKER OF CONSIDERABLE SOPHISTICATION" HOME ENTERTAINMENT MAGAZINE

Critics have acclaimed the SRT f/x rear speakers because Polk has packed an extraordinary amount of performance in a very convenient package. The SRT f/x rear speakers give you optimum surround performance in a wide variety of room positions. Experts agree that a diffuse soundfield gives the most realistic and exciting surround effects. There are two types of diffuse soundfield speakers—*Di*pole and *Bi*pole. Which one is best? That depends on the placement of the rear speakers and your seating position. That's why we made the SRT surround speakers switchable between Bipole and Dipole operation. You can place them where they look and fit best and then simply select the polar radiation pattern that provides optimum sound.

Mounting them on walls is easy thanks to their built-in key hole slots. The SRT f/x also accepts an optional swivel bracket which enables you to aim the speakers for optimal performance in difficult placement situations.

This unique package of Polk features makes the SRT f/x the most user friendly and highest performance surround speakers on the market today.

THE UNIQUE DIPOLE / BIPOLE SWITCH GIVES THE SRT F/X THE GREATEST PLACEMFNT FLEXIBILITY AND HIGHEST PERFORMANCE OF ANY REAR CHANNEL SPEAKER.

THE SRT F/X (PICTURED HERE IN OPTIONAL WHITE) IS EASY TO MOUNT THANKS TO ITS BUILT-IN KEYHOLE SLOT.

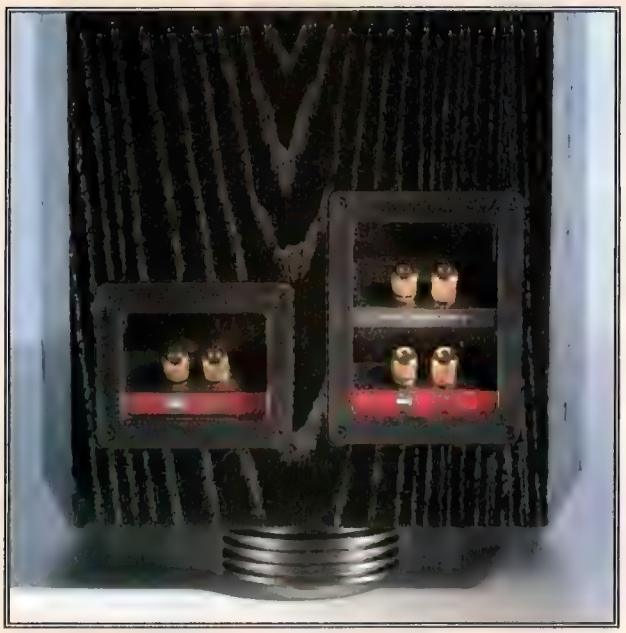
GOLD PLATED 5 WAY BINDING POSTS PROVIDE THE MOST SECURE AND CONVENIENT WIRE TERMINATION. LEFT, RIGHT AND CENTER SPEAKERS MAY BE BI-AMPED OR BI-WIRED.

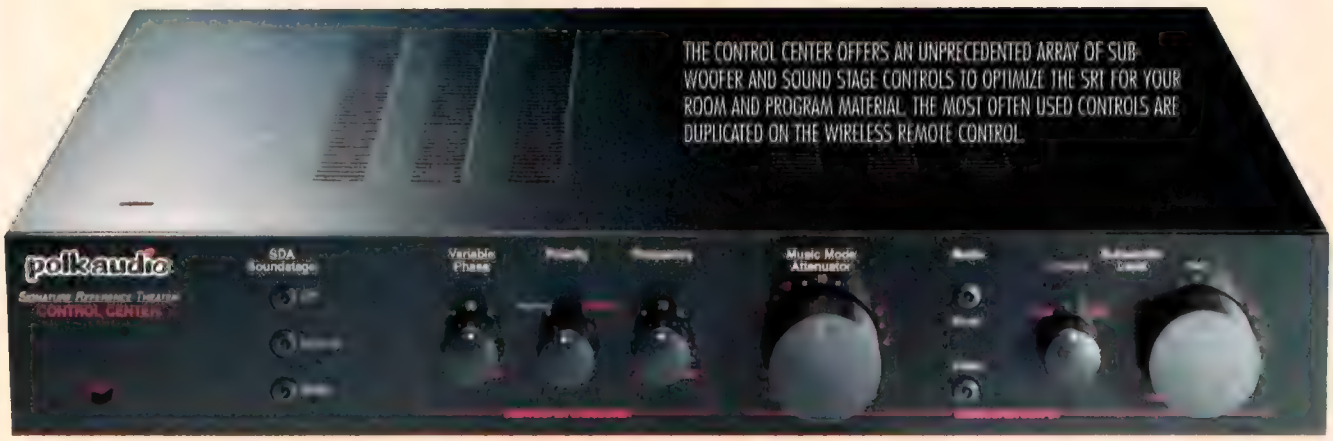
THE SRT CENTER SPEAKER ALSO FEATURES A CASCADE TAPERED LINE SOURCE ARRAY. LISTENERS, REGARDLESS OF THEIR POSITION IN THE ROOM, HEAR CLEAR, NATURAL CENTER IMAGES AND DIALOG. CEILING MOUNTING IS MADE POSSIBLE BY AN OPTIONAL BRACKET.

ACHIEVE POLK "DESIGN-OPTIMIZED" PERFORMANCE WITH UNPARALLELED EASE

Room acoustics have a profound effect on speaker performance particularly in the bass region. The optimum performance of any speaker system can only be achieved by properly tuning the subwoofer for your room. Most subwoofers lack sufficient control flexibility for optimal tuning, or the controls are so inconveniently located, that fine adjustments are virtually impossible.

The key to the SRT's ability to deliver "design-optimized" performance in *your* room with armchair convenience is the system Control Center. The Control Center provides convenient, easy-to-use, and remotely controllable subwoofer adjustments. 40dB of gain is available with coarse and fine controls. Additionally, the Control Center provides 360 degrees of continuously variable phase control (vital to getting perfect subwoofer to satellite





THE CONTROL CENTER OFFERS AN UNPRECEDENTED ARRAY OF SUB-WOOFER AND SOUND STAGE CONTROLS TO OPTIMIZE THE SRT FOR YOUR ROOM AND PROGRAM MATERIAL. THE MOST OFTEN USED CONTROLS ARE DUPLICATED ON THE WIRELESS REMOTE CONTROL.

blending) and a low pass crossover control which is continuously adjustable from 40 to 120 cycles.

A unique remote controllable music/video switch is also included. There is often an enormous difference in the ideal subwoofer volume settings for music versus movie reproduction. Most subwoofers require that you manually adjust the volume on often hard to reach controls. With the SRT system, getting the right sound regardless of source, couldn't be easier. You preset your music and movie subwoofer settings at the system Control Center or on the system remote control. When you change sources, simply select "music" or "video" to recall the proper setting.

COMPLETE COMPATIBILITY - NOW AND IN THE FUTURE

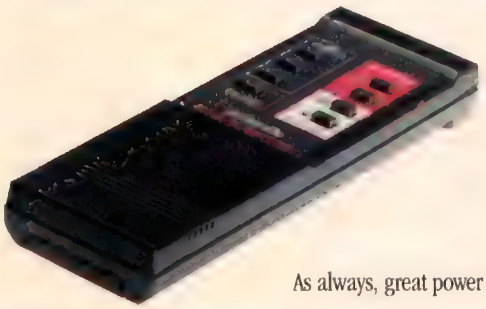
The SRT system will give excellent results with all types of surround sound processors such as Dolby Pro Logic, THX, Dolby AC-3, DST and DSP. You will always get the very best performance the processor has to offer.

As the woofers are self powered and the left, right and center speakers are very efficient, the SRT system may be used with all types of power amplification including dual mono, inverted phase, and bridged designs. The SRT can handle easily whatever power you throw at it thanks to its robust construction and built-in protection devices.

PERFORMANCE WITHOUT LIMITS

We have brought the full force of our technology and creativity to overcome the performance limits of loudspeaker systems. The Signature Reference Theater system is capable of reproducing music and movies with lifelike dynamic range and fidelity. This includes being able to play at volume levels as high as 120 decibels!

This system gives you the freedom to choose whatever experience you desire - from a gentle string duet played at a whisper to a bone crushing movie effect.



As always, great power should be respected. It is possible to operate the SRT at levels louder than those to which you should listen for an extended period of time. That's why we recommend that every SRT owner have and use a Sound Pressure Level meter to monitor volume levels on those occasions when the system is being played extraordinarily loud.

We don't mean to scare you. Loud is fun when it's clean and effortless. This system is enormous fun. Have fun. But remember, with the Polk Audio Signature Reference Theater system, the only limit is you.

POLK AUDIO WAS FOUNDED IN 1974 BY MATTHEW POLK AND GEORGE KLOPFER. TODAY POLK AUDIO IS ONE OF THE WORLD'S LARGEST MANUFACTURERS OF HOME AND CAR LOUDSPEAKERS WITH HEADQUARTERS IN BALTIMORE, MARYLAND. POLK'S RESEARCH HAS YIELDED OVER 20 PATENTS FOR ADVANCES IN LOUDSPEAKER PERFORMANCE AND VALUE. POLK SPEAKERS HAVE EARNED THE PRAISE OF THE WORLDWIDE PRESS AS WELL AS DOZENS OF AWARDS FOR INNOVATIVE, HIGH QUALITY DESIGN. POLK AUDIO SPEAKERS ARE SOLD IN OVER 50 COUNTRIES AND IN SPECIALTY RETAIL LOCATIONS THROUGHOUT THE U.S.A.

SRT - SIGNATURE REFERENCE THEATER

The Signature Reference Theater system consists of five enclosures, two powered subwoofers and a wireless remote system Control Center. In-all there are 35 drive units, all designed and manufactured by Polk Audio. All enclosures are lacquer painted wood veneer on MDF with 1 inch baffles (except rear channels) and massive internal bracing. All speaker input terminals are gold plated 5 way binding posts with gold plated screw terminals on the Control Center. All line source arrays have a cascade taper for constant directivity vs frequency. All three front-stage speakers use dual stage protection circuits to guard against tweeter overload.

- Recommended Amplification: Minimum 100 watts RMS each for Left, Right and Center. Minimum 50 watts RMS for each rear channel.
- Overall Frequency Response in 3,500 cubic foot room: -6dB at 16Hz, ± 2dB 26Hz to 20kHz
- Maximum Output: More than 120dB SPL at 3 meters (broad-band stereo program material)
- Nominal Impedances: 4 ohms for Left & Right Satellites and Rear channels; 8 ohms for Center.
- Driver Complement:
  20 - 5.25 inch shielded Dynamic Balance mid-woofers
  7 - SL6500 Tri-Laminate Dome Tweeters
  4 - 4.5 inch shielded Dynamic Balance® mid-woofers
  4 - 10 inch HVCD woofers

LEFT AND RIGHT MAIN SATELLITES

Each contains a Stereo Array and an SDA Array in separate sealed acoustic volumes.

- Weight 71 lb., 32.2 kg.
- Dimensions:
  26 1/2" H (without feet attached) 28" H (with feet attached but fully retracted) x 12" W x 18 1/2" D
  Metric: 67.27cm H (without feet attached) 71.08cm H (with feet attached but fully retracted) x 30.46cm W x 46.96cm D
- Nominal Impedance: 4 ohms (worst case)
- Frequency Response Satellite Only:
  -3dB at 65Hz to beyond 20kHz
- Power Handling: More than 1,000 Watts RMS
- Crossover Frequencies:
  800Hz, 1,500Hz and 3,000Hz
- Variable height feet with removable spikes

Stereo Array

- Sealed enclosure, box beam braced
- Four MW5800 5.25", 6.5 ohm Dynamic Balance® drivers, magnetically shielded
- One SL6500 1" Tri-Laminate dome tweeter, shielded
- Nominal 8 ohms when connected without SDA array
- Cascade tapered cross-over network with dual stage tweeter protection
- Bi-amp/Bi-wire inputs

SDA Array

- Sealed enclosure, box beam braced
- Four MW5800 5.25", 3.5 ohm Dynamic Balance drivers, magnetically shielded
- Nominal 8 ohms when connected without Stereo array.
- Cascade tapered low-pass network
- Separate input terminals

SRT CENTER SPEAKER

Contains exactly the same components and crossover as the Left and Right stereo arrays.

- Sealed cabinet, braced
- Weight 40 lbs, 18.15 kg.
- Dimensions: 26 1/2" W x 6" H x 17 1/2" D.
  Metric: 67.27cm W x 15.23cm H x 17 1/2" D
- Four MW5800 5.25 inch, 6.5 ohm Dynamic Balance drivers, shielded
- One SL6500 Tri - Laminate dome tweeter, shielded
- Cascade tapered cross-over network with dual stage tweeter protection
- Nominal Impedance: 8 ohms
- Frequency Response Center Only: -3dB at 65Hz to beyond 20kHz
- Power Handling: More than 1,000 Watts RMS
- Crossover Frequencies: 800Hz, 1,500Hz and 3,000Hz
- Bi-amp/Bi-wire inputs
- Optional Ceiling Bracket

SRT F/X REAR SPEAKERS

- Sealed tapered cabinet
- Weight: 18lbs., 8.53 kg.
- Dimensions: 11" H x 6 1/2" W x 9" D
  (at base of cabinet). Metric: 27.94cm H x 16.5cm W x 16.5cm D (at base of cabinet)
- Two MW4500 4.5 inch, 6.5 ohm Dynamic Balance drivers
- Two SL6500 1" Tri-Laminate dome tweeters
- Nominal Impedance: 4 ohms
- Frequency Response SRT f/x Only: -3dB at 90Hz to beyond 20kHz
- Power Handling: 100 Watts RMS
- Crossover Frequency: 2,000Hz
- Switchable Dipole or Bipole radiation pattern
- Wall mounting options

SRT SUBWOOFERS

- High Velocity Compression Drive™ band-pass enclosure
- Weight: 87 lbs, 39.47 kg.
- Size: 31 1/2" H x 12" W (at top of cabinet), 14.1/8" W (at base) x 23 1/4" D.
  Metric: 117cm H x 30.46cm W (at top of cabinet), 35.89cm W (at base) x 59.02cm D
- Two SW1100 10" woofers each cabinet
- High flow, low turbulence Power Port™
- Built-In Amplifier Power: 300 Watts RMS
- Dual voltage operation - 115V or 230V, switchable
- "Auto On / Off" circuit
- Frequency Response: -6dB at 16Hz (in 3,500 cubic foot room) to -3dB at 90Hz
- Maximum Output: approx. 120dB SPL above 30Hz (pair of woofers in 3,500 cubic foot room at 1 meter)
- Variable height feet with removable spikes

SRT CONTROL CENTER

- Dual voltage operation - 115V or 230V, switchable
- Coarse woofer level adjustment, -10dB, 0dB and +10dB
- Fine subwoofer level control, continuous from -10dB to +10dB (remote controlled)
- Music attenuator, continuous from -20dB to 0dB (remote controlled)
- Music/Video switch, choose subwoofer settings for Music or Video (remote controlled)
- Woofer phase continuously variable 0° - 180°
- 180° Polarity switch
- Variable subwoofer low pass filter frequency, 45Hz - 110Hz
- SDA Sound stage modes, "wide", "normal" and "off" (remote controlled)
- Infrared remote control functions for woofer gain, SDA Sound stage width, "Music"/"Video" switch and "Music" mode attenuator

Dealer Locator Number

1-800-992-2520

Ad code: 11011

polkaudio

The Speaker Specialists ®

5601 METRO DRIVE, BALTIMORE, MARYLAND 21215 (800) 377-POLK

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Control? (Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST)	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Ch	Crossover Frequency, Hz	Impedance, Ω Nominal/Minimum	Dimensions, Inches (H x W x D)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
MB QUART (Continued)	D45		6½			1	Dome		38-32	89	20	2.8k	6/	34 x 9 x 13	Opt.	Opt.		599.00 Pair
	D55		(2)6½			1	Dome		32-22	90	20	120,2.9k	4/	38 x 9 x 13	Opt.	Opt.		899.00 Pair
	CTR	Ctr. Ch.	5¼			¾	Dome		70-22	87	20	3k	6/	7 x 11 x 10	Blk.	Blk.		249.00 Each
	CTR Stage	Ctr. Ch.	6½			¾	Dome		42-22	91	20	3k	6/	8 x 19 x 8	Opt.	Opt.		399.00 Each
	Balcony	Rear Ch.	4			(2)⅝	Domes		75-22	87	20	3.7k	6/	6 x 11 x 6	Opt.	Opt.		399.00 Pair
	D1000	Powered Bass Ref. Sub.	10						28-150		100 Inc.			14 x 21 x 18	Opt.	Opt.		599.00 Each
McINTOSH	SL 4	Ported	(2)6½			1	Dome		54-22 ±2	87	75	2.4k	4/	41 x 10 x 11	Opt.	Blk.	47	1750.00 Pair
	SL 6 THX	THX; Ported	(3)6½	6½	Cone	(3)1	Domes		48-18 ±2	88	100	200,1.8k	4/	47 x 13 x 10	Opt.	Blk.	56	2500.00 Pair
	XR 290	Inf. Baf.	(4)12	(12)5	Cones	(24)1	Domes		20-22	87	200	400,1.3k	8/	83 x 29 x 13	Opt.	Blk.	348	27,500. Pair
	XRT 26	Inf. Baf.	(2)12	8	Cone	(23)1	Domes		32-22	87	200	100,250, 1.5k	4/	86 x 20 x 16	Opt.	Blk.	190	14,000. Pair
	XRT 24	Inf. Baf.	(2)10	8	Cone	(16)1	Domes		36-22	88	200	250,1.5k	4/	84 x 15 x 19	Opt.	Blk.	130	8500.00 Pair
	LS 310	Inf. Baf.	8			1	Dome		60-22 ±2	87	50	2.5k	4/	19 x 11 x 11	Opt.	Blk.	49	1100.00 Pair
	LS 330	Inf. Baf.	(2)8			1	Dome		55-22 ±2	88	100	350,3.5k	4/	36 x 13 x 12	Opt.	Blk.	57	2200.00 Pair
	LS 350	Inf. Baf	(2)10	5	Cone	1	Dome		45-22 ±2	89	100	450,2.5k	4/	44 x 16 x 13	Opt.	Blk.	88	3500.00 Pair
	HT-1 THX	THX; Main or Ctr. Ch.	8			(3)1	Domes		55-22 ±2	89	100	500,1.4k	4/	23 x 16 x 11	Opt.	Blk.	42	1100.00 Each
	HT-2 THX	THX; Sub.	(2)12						36-200 ±2	91	100		4/	21 x 30 x 20	Opt.	Blk.	91	1750.00 Each
	HT-3F/W THX	THX; Wall; Dipole Surround	(2)5			(2)1	Domes		85-12		75	1.5k	4/	16 x 16 x 6	Wht.	Wht.	20	2000.00 Pair
	HT-4 THX	THX; Ctr. Ch.; Inf. Baf.	(2)6½			(3)1	Domes		60-22 ±2	87	40	1.25k	4/	8 x 21 x 11	Opt.	Blk.	23	900.00 Each
MERET AUDIO	Ankh	Ported	5			1	Inv. Dome		64-25 ±3	86	50		8/6	14 x 8 x 13	Opt.	Blk. Knit	30	
	Re	Ported	7			1	Inv. Dome		48-25 ±3	88	50		8/6	17 x 9 x 18	Opt.	Blk. Knit	55	From 2600.00 Pair
	Re Ref	Ported	7			1	Inv. Dome		48-25 ±3	88	50		8/6	17 x 9 x 18	Opt.	Blk. Knit	55	From 3100.00 Pair
	Ay	Ported	9			1	Inv. Dome		36-25 ±3	89	50		8/6	43 x 11 x 31	Ven.	Blk. Knit	130	4200.00 Pair
	Ay Ref	Ported	9			1	Inv. Dome		36-25 ±3	89	50		8/6	43 x 11 x 31	Ven.	Blk. Knit	130	4800.00 Pair
MERIDIAN	DSP6000 (with remote control)	Powered	(4)8	6½	Cone	1	Dome		22-21	112 Max.	Inc.	200,2.6k		Two Pieces Per Side	Blk. Lacq.	Blk. Knit	188 Side	15,000. Pair
	DSP5000 (with remote control)	Powered	6½	6½	Cone	1	Dome		35-21	108 Max.	Inc.	2.6k		35 x 8 x 12	Blk. Ash	Blk. Knit	69	4990.00 Pair
	M60II	Powered	6½	6½	Cone	1	Dome	W,M,T	45-21	108 Max.	Inc.	2.6k		35 x 8 x 12	Blk. Ash	Blk. Knit	68	2995.00 Pair
	M30	Powered	6½			1	Dome	W,M,T	45-20	106 Max.	Inc.	2.6k		16 x 7 x 12	Blk. Ash	Blk. Knit	35	1990.00 Pair
MERLIN MUSIC SYSTEMS	VSM	Bass Ref.	6½			1	Dome		41-22 ±3	90	20	2.15k	8/5.6	9 x 11 x 45	Blk. Lacq.	Blk. Knit	77	2000.00 Each
METAPHOR ACOUSTIC DESIGNS	Metaphor 5		8	6½	Cone	1	Inv. Dome			93	20		4/3.1	39 x 12 x 16	Cherry	Blk. Knit	96	3450.00 Pair
	Metaphor 2		(2)7	6½	Cone	1	Inv. Dome			91	30		4/3.6	43 x 13 x 16	Cherry	Blk. Knit	126	5950.00 Pair
METAXAS AUDIO SYSTEMS	Emperor	ES							15-25 ±5	96	50	80	6/4	71 x 48 x 2	Gloss	Opt., Blk.	125	32,000. Pair
	Empress	ES							30-22 ±5	86	50		6/4	60 x 20 x 2	Gloss	Opt., Blk.	40	7000.00 Pair
	Czar	ES							20-25 ±5	92	50	80	6/4	71 x 32 x 3	Gloss	Opt., Blk.	90	15,000. Pair
MICHAEL GREEN DESIGNS	Chameleon II	Bass Ref.	8			1	Dome		25-20 ±3	89	50			42 x 12 x 17	Opt.	Blk. Knit	118	4450.00 Pair
	Chameleon III	Bass Ref.	8			1	Dome		25-20 ±3	89	50		8/4	42 x 12 x 17	Opt.	Blk. Knit	138	5700.00 Pair w/Xover
	Rev 5	Tunable Enclosure	5½			¾	Dome		45-20 ±3	88	15		8/6	12 x 7 x 10	Opt., Wood	Blk. Knit	11	599.00 Pair
	Rev 6	Tunable Enclosure	6½			¾	Dome		40-20 ±3	88	15		8/6	18 x 7 x 12	Opt., Wood	Blk. Knit	17	799.00 Pair
	Rev 60	Tunable Enclosure	6½			1	Dome		38-20 ±3	88	15		8/6	34 x 7 x 10	Opt., Wood	Blk. Knit	26	995.00 Pair
	Rev 80	Tunable Enclosure	8			1	Dome		34-20 ±3	89	15		8/6	36 x 9 x 13	Opt., Wood	Blk. Knit	36	1295.00 Pair
	Rev-Center	Home Th.; Ctr. Ch.; Tunable Enclosure	(2)5½			¾	Dome		40-20 ±3	88	15		8/6	7 x 18 x 10	Opt., Wood		17	379.00 Each
MIRAGE	MC-4	Ctr. Ch.	(2)4½			¾	Dome		60-20 ±3	87	15	2.5k	8/8	6 x 19 x 9	Blk. Ash	Blk. Knit	15	200.00 Each
	MC-3	Ctr. Ch.	(2)5½			1	Dome		45-22 ±3	89	15	2k	8/4	7 x 22 x 11	Blk. Ash	Blk. Knit	20	329.00 Each
	MC-2	Ctr. Ch.	(2)6½			1	Dome		38-22 ±3	90	15	2k	8/4	8 x 24 x 12	Gloss	Blk. Knit	25	450.00 Each
	MC-Si	Ctr. Ch.; Bass Ref.	(2)5¼			1	Dome		45-23 ±3	86	50	2k	8/6	8 x 19 x 12	Blk. Gloss	Blk.	25	600.00 Each
	MBS	A/V; 3rd Order Sealed; Bipolar	(2)4½			(2)½	Domes		120-20 ±3	88	20	3k	8/6	11 x 7 x 5	Blk. Opt.	Opt.	7	350.00 Pair
	M-1si	Bipolar	(2)8	(2)4½	Cones	(2)1	Hybrid Domes		25-23 ±2	86	200	300,2k	6/4	60 x 20 x 10	Gloss	Blk.	185	5500.00 Pair
	M-3si	Bipolar	10	(2)4½	Cones	(2)1	Hybrid Domes		30-23 ±2	87	100	350,2k	7/4	53 x 18 x 9	Blk. Gloss	Blk.	135	3000.00 Pair
	M-5si	Bipolar	(2)6½			(2)1	Hybrid Domes		32-23 ±2.5	87	100	2k	6/4	49 x 16 x 8	Blk. Gloss	Blk.	85	1800.00 Pair
	M-7si	Bipolar; Vented	8	5		1	Hybrid Dome		35-23 ±3	88	50	500,2k	6/4	45 x 14 x 7	Blk. Gloss	Blk.	80	1300.00 Pair
	M-1090i	Bipolar; Vented	(2)6½			(2)1	Domes		32-22 ±3	85	50	2.1k	6/4	46 x 12 x 10	Blk. Gloss	Blk.	71	1200.00 Pair
	M-890i	Bipolar; Vented	(2)5½			(2)1	Domes		38-22 ±3	84	50	2.1k	6/4	36 x 11 x 9	Blk. Gloss	Blk.	60	900.00 Pair
	M-590i	Bipolar; Vented	(2)5½			(2)¾	Domes		42-20 ±3	84	50	2.3k	6/4	40 x 10 x 8	Blk. Gloss	Blk.	50	650.00 Pair
	M-90i	Bass Ref.	5½			½	Dome		60-20 ±3	86	30	3.5k	6/4	12 x 7 x 8	Blk. Opt.	Opt.	20	200.00 Pair
	490is	Vented	(2)5½			1	Dome		40-22	88	15	2k	8/4	36 x 7 x 9	Gloss	Blk. Knit	50	650.00 Pair
	390is	Vented	6½			1	Dome		42-22	88	15	2k	8/4	33 x 9 x 8	Blk. Ash	Blk. Knit	30	500.00 Pair
	290is	Vented	6½			1	Dome		45-22	87	15	2k	8/4	16 x 9 x 8	Blk. Ash	Blk. Knit	17	400.00 Pair
(Continued)	190is	Vented	5½			1	Dome		48-22	87		2k	8/4	14 x 8 x 8	Blk. Ash	Blk. Knit	12	300.00 Pair

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grill
MIRAGE (Continued)	BPSS-210	Powered, Sealed-Servo, Bipolar Sub.	(2)10					SW	18-150		250 Inc.	42-150 (Var.)		18 x 24 x 17	Gloss Blk.	Blk.
	BPS-250	Bipolar Powered Sub.	(2)10					W	22-150 ±3		Inc.	Var.		16 x 24 x 16	Gloss Blk.	Blk.
	BPS-150	Bipolar Powered Sub.	(2)8					W	24-150 ±3		Inc.	Var.		16 x 21 x 16	Gloss Blk.	Blk.
	BPS-100	Bipolar Powered Sub.	(2)6½					W	29-150 ±3		Inc.	Var.		10 x 21 x 16	Blk. Ash Vnl.	Blk.
	MS-12	Powered Sub.	12					W	28-150		Inc.	Var.		17 x 18 x 16	Blk. Ash Vnl.	Blk.
	MiDS-6.5	In-Wall	6½			1	Dome		45-22 ±3	87	5	2k	8/6	9 x 13 x 3	Wht.	Wht.
	MiDS-5.25	In-Wall; Coaxial	5¼			½	Dome		60-20 ±3	86	5	3.5k	8/6	7 x 7 x 3	Wht.	Wht.
MISSION ELEC-TRONICS	731	Bass Ref.	5¼			1	Dome		57-20	89	25		8/	12 x 7 x 8	Blk. Ash	Blk. Kn
	732	Bass Ref.	7			1	Dome		50-20	89	25		8/	16 x 8 x 12	Blk. Ash	Blk. Kn
	733	Bass Ref.	7			1	Dome		40-20	89	25		8/	33 x 8 x 12	Blk. Ash	Blk. Kn
	734	Bass Ref.	7	7	Cone	1	Dome		35-20	90	25		8/	33 x 8 x 13	Blk. Ash	Blk. Kn
	735	Bass Ref.	(2)7	7	Cone	1	Dome		30-20	90	25		8/	42 x 8 x 13	Blk. Ash	Blk. Kn
	73S	Home Th.; Bass Ref.	4¼			½	Dome		75-20	90	15		8/	10 x 6 x 6	Opt.	Blk. Kn
	73PS	Home Th.; Sub.	7						40-120	90	15		8/	19 x 8 x 12	Blk. Ash	Blk. Kn
	SW76	Home Th.; Powered Bass Ref. Sub.	12					W	20-250		150 Inc.				Blk. Ash	
	73C	Bass Ref.	(2)4¼			1½	Cone		75-20	90	20		8/	6 x 17 x 8	Blk. Ash	Blk. Kn
	751	Bass Ref.	5¼			1	Dome		55-20	89			8/	12 x 7 x 11	Opt., Wood	Blk. Kn
	752	Bass Ref.	6½			1	Dome		45-20	90			8/	33 x 8 x 10	Opt., Wood	Blk. Kn
	753	Inf. Baf., Bass Ref.	(2)5¼	(2)5¼	Cones	1	Dome		38-20	90				34 x 8 x 12	Opt., Wood	Blk. Kn
M & K SOUND	S-150 THX	THX; Front; Ac. Sus. Sat.	(2)5¼			(3)1	Domes	M,T	80-22 ±2	93	10	2k	4/4	13 x 13 x 10	Blk.	Blk.
	MX-150 THX	THX; Powered Ac. Sus. Sub.	(2)12					W	18-125		150 Inc.	80	200/ 15k	23 x 16 x 20	Blk.	Blk.
	S-125	Ac. Sus. Sat.	(2)5¼			1	Dome	M,T	80-22 ±2	91	10	2k	4/4	19 x 7 x 9	Blk.	Blk.
	S-125C	Ctr. Ch.; Ac. Sus.	(2)5¼			1	Dome	M,T	80-22 ±2	91	10	2k	4/4	7 x 19 x 9	Blk.	Blk.
	MX-145	Powered Ac. Sus. Sub.	(2)12					W	20-125 ±2		150 Inc.	50-125 (Adj.)	200/ 15k	23 x 16 x 20	Blk.	Blk.
	V-125 THX	THX; Powered Ac. Sus. Sub.	12					W	20-125		125 Inc.	80	200/ 15k	19 x 16 x 21	Blk.	Blk.
	V-125	Powered Ac. Sus. Sub.	12					W	20-125		125 Inc.	50-125 (Adj.)	200/ 15k	19 x 16 x 21	Blk.	Blk.
	V-75	Powered Ac. Sus. Sub.	12					W	24-125		75 Inc.	50-125 (Adj.)	200/ 15k	19 x 16 x 21	Blk.	Blk.
	MX-350 THX	THX; Powered Ac. Sus. Sub.	(2)12					W	18-125		300 Inc.	80		23 x 16 x 20	Blk.	Blk.
	MX-125	Powered Push-Pull Ac. Sus. Sub.	(2)12					W	20-125 ±2		125 Inc.	50-125 (Adj.)	200/ 15k	23 x 16 x 20	Opt., Wood	Blk. Kn
	MX-708	Powered Push-Pull Ac. Sus. Sub.	(2)8					W	25-125 ±2		125 Inc.	50-125 (Adj.)	200/ 15k	18 x 10 x 14	Blk.	Blk. Kn
	V-90	Powered Ac. Sus. Sub.	12					W	25-125 ±2		90 Inc.	50-125 (Adj.)	200/ 15k	18 x 16 x 17	Opt., Wood	Blk. Kn
	S-90	Ac. Sus. Sat.	6½			1	Dome	M,T	72-20 ±2	90	10	2k	4/4	12 x 12 x 10	Opt., Wood	Blk. Kn
	MX-5000 THX	THX; Powered Push-Pull Ac. Sus. Sub.	(2)12					W	18-125		400 Inc.		200/ 15k	24 x 16 x 26	Opt., Wood	Blk. Kn
	S-5000 THX	THX; Trans. Line Sat.	(2)6½			(2)1	Domes	M,T	72-20 ±2	94	25	2k	4/4	24 x 12 x 12	Opt., Wood	Blk. Kn
	SS-500 THX	THX; Surround; Ac. Sus. Sat.	(2)5			(2)1	Domes		80-20 ±2	90	10	2k	4/4	16 x 7 x 7	Opt., Wood	Blk. Kn
	S-100B	Ac. Sus. Sat.	(2)5			(3)1	Domes	M,T	77-22 ±2	93	7.5	2k	4/4	12 x 11 x 9	Blk.	Blk. Kn
	V-100	Powered Ac. Sus. Sub.	12					W	20-125 ±2		200 Inc.	50-125 (Adj.)	200/ 15k	18 x 16 x 18	Opt., Wood	Blk. Kn
	MX-200	Powered Push-Pull Ac. Sus. Sub.	(2)12					W	20-125 ±2		200 Inc.	50-125 (Adj.)	200/ 15k	23 x 16 x 20	Opt., Wood	Blk. Kn
	MX-300	Powered Push-Pull Ac. Sus. Sub.	(2)12					W	20-125 ±2		300 Inc.	50-125 (Adj.)	200/ 15k	23 x 19 x 26	Opt., Wood	Blk. Kn
	S-1C	Push-Pull Ac. Sus. Sat.	(2)5			(2)1	Domes	M,T	77-22 ±2	93	7.5	2k	4/4	21 x 8 x 11	Opt., Wood	Blk. Kn
	S-80	Ac. Sus. Sat.	5			1	Dome	M,T	85-22 ±2	90	10	2k	4/4	11 x 8 x 7	Opt., Wood	Blk. Kn
	SX-7	Ac. Sus. Sat.	4			¾	Dome		100-20 ±2	87	5	2k	4/4	8 x 5 x 5	Opt., Mtl.	Mtl.
	VX-7B	Powered Ac. Sus. Sub.	8					W	40-125 ±2		50 Inc.	90-180 (Adj.)	200/ 15k	10 x 14 x 11	Blk.	Blk. Kn
MONITOR AUDIO	MA301	Bass Ref.	5¼			¾	Dome	No	55-24 ±3	88	20	2.8k	6/	11 x 7 x 8	Blk. Text.	Blk. Kn
	MA302	Bass Ref.	(2)5¼			¾	Dome	No	45-24 ±3	89	20	2.8k	6/	20 x 7 x 8	Blk. Text.	Blk. Kn
	MA303	Bass Ref.	(2)5¼			¾	Dome	No	35-24 ±3	90	20	2.8k	6/	37 x 7 x 8	Blk. Text.	Blk. Kn
	CC300	Bass Ref.	(2)5¼			¾	Dome	No	40-24 ±3	89	20	2.8k	6/	7 x 20 x 8	Blk. Text.	Blk. Kn
	MAG901	Bass Ref.	5¼			1	Dome	No	50-30 ±3	88	25	3.1k	6/	13 x 8 x 8	Opt.	Blk. Kn
	MAG902	Bass Ref.	(2)5¼			1	Dome	No	45-30 ±3	89	25	3.1k	6/	20 x 7 x 8	Opt.	Blk. Kn
	MAG903	Bass Ref.	(2)5¼			1	Dome	No	35-30 ±3	90	25	3.1k	6/	37 x 7 x 8	Opt.	Blk. Kn
	CC900	Bass Ref.	(2)5¼			1	Dome	No	45-30 ±3	89	25	3.1k	6/	7 x 20 x 8	Opt.	Blk. Kn
	Studio 2	Ported	4½			1	Dome	No	60-30 ±3	87	20	3.2k	8/	11 x 7 x 8	Opt., Lacq. Wood	Blk. Kn
	Studio 6	Ported	6			1	Dome	No	40-30 ±3	88	20	3.2k	8/	14 x 9 x 10	Opt., Lacq. Wood	Blk. Kn
	Studio 20 SE	Ported	6			1	Dome	No	30-30 ±3	89	20	3.2k	8/	36 x 8 x 10	Opt., Lacq. Wood	Blk. Kn
	Studio 50	Ac. Sus.	(2)6	6	Cone	1	Dome	No	25-30 ±3	89	30	100,3.2k	8/	41 x 8 x 10	Opt., Lacq. Wood	Blk. Kn

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CIRCLE NO. 46 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? (Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST)	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Cloth and Material	Weight, Lbs. Each	Price, $
MONSTER CABLE	Persona One	Near-Field; Powered	3	2½	Cone	½x2	Piezo		75-18 ±3	88	20 Inc.	150,11.5k	4/4	4 x 9 x 5		Gray	2	199.95 Pair
MORDAUNT-SHORT	MS 05	Bass Ref.	4			½	Dome		65-20	87	15		8/	11 x 7 x 8	Blk. Ash	Blk. Knit	7	219.00 Pair
	MS 10	Bass Ref.	5			1	Dome		60-20	88	15		8/	12 x 8 x 9	Blk. Ash	Cloth	10	299.00 Pair
	MS 20	Bass Ref.	7			1	Dome		55-20	89	15		8/	15 x 9 x 9	Blk. Ash	Cloth	12	399.00 Pair
	MS 30	Bass Ref.	8			1	Dome		50-20	90	15		8/	17 x 10 x 11	Blk. Ash	Cloth	18	499.00 Pair
	MS 40	Bass Ref.	(2)7			1	Dome		45-20	90	15		8/	33 x 9 x 11	Blk. Ash	Cloth	25	849.00 Pair
	MS 50	Bass Ref.	(2)8			1	Dome		40-20	90	15		8/	35 x 10 x 13	Blk. Ash	Cloth	41	1049.00 Pair
	CS 1	Home Th.	4			⅜			80-20	87	10		8/	10 x 7 x 6			5	229.00 Pair
MOREL ACOUSTICS	Renaissance Piccolo	Ac. Sus.	5½			1⅛	Dome	No	55-20 ±2	89	20	2.3k		10 x 8 x 12	Blk.	Blk.	15	695.00 Pair
	Encore	Sat. & Sub.	(2)9	6		1⅛	Dome		30-22 +1,-3	91	20	90,1.6k	4/	Three Pieces	Blk. Lacq.	Blk. Cloth	48 Sys.	795.00 Sys.
	MLP-203	Ac. Sus.	6			1⅛	Dome		45-28 ±3	89	15	1.8k	6/4	8 x 16 x 9	Wood Ven.	Blk. Knit	18	640.00 Pair
	CR-7	Ac. Sus.	6			1⅛	Dome		70-25 ±3	90	15	1.6k	6/4	7 x 11 x 7	Blk.	Blk. Knit	10	498.00 Pair
	MLP-201.III	Ac. Sus.	6			1⅛	Dome		45-20 ±3	90	10	1k	8/6	9 x 13 x 10	Blk.	Blk. Knit	16	349.00 Pair
	MLP-202II	Ac. Sus.	6			1⅛	Dome		60-28 ±3	89	15	1.6k	6/4	8 x 13 x 10	Wood Ven.	Blk. Knit	14	545.00 Pair
	MLP-403III	Ac. Sus.	9	3	Dome	1⅛	Dome		38-25 ±3	90	20	500,5k	6/4	21 x 12 x 10	Wood Ven.	Blk. Knit	26	845.00 Pair
	MLP-501	Ac. Sus.	9	5½	Dome	1⅛	Dome		34-25 ±3	90	25	500,5k	8/6.5	11 x 12 x 33	Opt., Wood Ven.	Blk. Cloth	42	999.00 Pair
	Duet	Ac. Sus.	6			1⅛	Dome		40-22 ±3	91	15	1.8k	5/4	8 x 15 x 12	Wood Ven.	Blk. Knit	20	995.00 Pair
	Enigma	Ac. Sus.; Sealed	10	3	Dome	1⅛	Dome	No	33-22 ±3	90	25	500,4.5k	8/6.5	52 x 12 x 12	Opt.	Blk. Cloth	58	1795.00 Pair
	Prelude	Trans. Line	6			1⅛	Dome		38-21 ±2	90	25	3.8k	8/6.5		Opt.	Blk. Cloth	48	1495.00 Pair
MORRISON AUDIO	1.8	¼-Wave Loading	8			1	Dome	T		88	30	3.8k	8/5	33 x 14 x 13	Blk.	Blk. Mtl.	102	5600.00 Pair
MTX	Power 112	Vented	12			2	Horn		39-18	95	15	1.8k	8/8	25 x 17 x 14	Gray Crpt.	Blk. Steel	56	499.95 Each
	Power 115	Vented	15			2	Horn		30-18	96	15	1.8k	8/8	28 x 22 x 18	Gray Crpt.	Blk. Steel	76	549.95 Each
	Power 215	Vented	(2)15			2	Horn		32-18	97	15	1.8k	4/4	47 x 22 x 18	Gray Crpt.	Blk. Steel	118	749.95 Each
	Power 515	Bandpass Sub.	15						35-145	98	15		8/8	29 x 22 x 18	Gray Crpt.	Blk. Steel	76	399.95 Each
	AAL 525SB	Home Th.; Ctr. Ch.	(2)5¼			½	Dome		100-20		30	7k	8/	8 x 16 x 8	Blk.	Blk. Knit	13	119.95 Each
	AAL 600S	Ported	6½			½	Dome		90-22	88	30	7k	8/7	13 x 10 x 7	Opt.	Knit	12	139.95 Pair
	AAL 830	Ported	8	3	Cone		Horn		75-22	91	50		4/	19 x 12 x 8	Opt.	Knit	14	229.95 Pair
	AAL 1030	Ported	10	5	Cone	2x5	Horn		55-22	92	50		4/	24 x 15 x 10	Opt.	Knit	34	179.95 Each
	AAL 1240	Ported	12	3,5	Cones	2x5	Horn		50-22	92	50		4/4	27 x 16 x 11	Opt.	Knit	39	199.95 Each
	AAL 1540	Ported	15	3,5	Cones	2x5	Horn		40-22	92	50		4/4	29 x 19 x 15	Opt.	Knit	57	249.95 Each
	AAL 2230	Ported	(2)12	5	Cone	2x5	Horn		38-22	93	75		4/4	40 x 16 x 15	Opt.	Knit	82	299.95 Each
	PSW 101B	Powered Sub.	12					W	38-150		100 Inc.		10k	17 x 18 x 20	Blk.	Blk. Knit	38	399.95 Each
	HTS 528S	Home Th.; Ctr. Ch.	(2)5½			½	Dome		100-20		30	7k	8/	8 x 16 x 7	Blk.	Blk. Knit	13	149.95 Each
	HTS 628S	Home Th.	6½			½	Dome				30	7k	8/	13 x 9 x 7	Blk.	Blk. Knit	12	199.95 Pair
	HTS 828	Home Th.	8			¾	Dome				30	3.9k	8/7	18 x 11 x 9	Blk.	Blk. Knit		279.95 Pair
	HTS 1038	Home Th.	10	5	Cone	¾	Dome				40	1.6k,4.3k	8/7	24 x 15 x 11	Blk.	Blk. Knit		219.95 Each
	HTS 1238	Home Th.	12	5	Cone	¾	Dome				50	1.6k,4.3k	8/7	27 x 15 x 11	Blk.	Blk. Knit		249.95 Each
	Blueprint 500	In-Wall; Coaxial	5¼			½	Dome		69-20 ±6	88	35	8k	8/4	7 x 7 x 2	Wht.	Wht. Steel	8	99.00 Pair
	Blueprint 520	In-Wall	5¼			1	Dome		50-20	89		2.8k	8/	8 x 11 x 3		Wht. Steel	10	179.00 Pair
	Blueprint 600	In-Wall; Coaxial	6½			½	Dome		63-20 ±6	88	35	8k	8/4	9 x 9 x 3	Wht.	Wht. Steel	9	119.00 Pair
	Blueprint 620	In-Wall	6½			1	Dome		45-20	90		2.8k	8/	9 x 12 x 3		Wht. Mesh	11	199.00 Pair
	Blueprint 650WR	In-Wall; Coaxial	6½			½	Dome		60-20 ±6	89	35		8/4	9 x 9 x 3	Wht.	Wht. Steel	9	149.00 Pair
	Blueprint 820	In-Wall	8			1	Dome		40-20	90		2.5k	8/	10 x 14 x 4		Wht. Mesh	14	249.00 Pair
	Pointe MS-5	In-Wall; Bass Ref.	5¼			1	Dome	T	50-22		35		8/	8 x 11 x 3	Wht.	Wht. Steel	5	299.95 Pair
	Pointe MS-6	In-Wall; Bass Ref.	6½			1	Dome	T	45-22		35		8/	9 x 12 x 3	Wht.	Wht. Mesh	6	399.95 Pair
	Pointe MS-8	In-Wall; Bass Ref.	8			1	Dome	T	40-22		35		8/	10 x 14 x 4	Wht.	Wht. Mesh	7	499.95 Pair
	Pointe CMS-6.5	In-Ceiling; Coaxial	6½			1	Dome	T	60-22		35		8/4		Wht.	Wht. Mesh	5	399.95 Pair
	Pointe CMS-8.5	In-Ceiling; Coaxial	8			1	Dome	T	45-22		35		8/4		Wht.	Wht. Mesh	7	499.95 Pair
	Blueprint 610 RCM	In-Ceiling	6½			1	Dome	T	60-20		35		8/4		Wht.	Wht. Mesh	4	149.95 Pair
	Blueprint FS8	In-Floor; Vented Sub.	8						52-200 ±3	90	75	200	8/6	9 x 11 x 28				229.95 Each
	Blueprint FS10	In-Floor; Sub.	10						48-200	92		200	8/	9 x 15 x 29	Blk.		32	259.95 Each
	PRO115	Vented	15	(2)5	Cones	3	Horn		60-21	96.6	15	2k,5k	8/	21 x 30 x 16	Gray Crpt.	Blk. Steel	77	699.95 Each
	PRO210	Vented	(2)10	(2)5	Cones	3	Horn		70-21	98.6	15	2k,5k	8/	23 x 18 x 13	Gray Crpt.	Blk. Steel	64	499.95 Each
	PRO215	Vented	(2)15	(2)5	Cones	3	Horn		50-21	99.2	15	2k,5k	8/	19 x 47 x 16	Gray Crpt.	Blk. Steel	125	799.95 Each

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CIRCLE NO. 155 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
MUSE ELECTRONICS	Eighteen	Powered Sub.	(2)10						15-Sel.		225 Inc.	Sel.		25 x 25 x 25	Opt.		155	From 3000.00 Each
	Sixteen	Powered Sub.	(2)12						13-Sel.		500 Inc.			16 x 25 x 50	Opt.		280	From 6000.00 Each
NAIM AUDIO	NA IBL	Inf. Baf.	5			¾	Dome		45-20 ±3	87		2.4k	6/6	10 x 11 x 32	Opt.	Blk. Foam	30	1900.00 Pair
	NA SBL	Inf. Baf.	8			¾	Dome		30-20 ±3	88		2.4k	6/6	11 x 11 x 34	Opt.	Blk. Foam	60	3750.00 Pair
	NA DBL	Inf. Baf.	15	5	Cone	¾	Dome		17-20 ±3	92		350,3.5k	4/4	16 x 26 x 47	Opt.	Blk. Foam	200	15,000. Pair
N.E.A.R.	NEAR-50Me	Vented	8	4	Cone	1⅛	Cone		27-26 ±2	91	25	250,4k	8/6	10 x 12 x 48	Wood	Blk. Knit	58	From 1599.00 Pair
	NEAR-40Me	Vented	8			1⅛	Cone		30-26 ±2	88	25	2.3k	8/6	10 x 11 x 39	Wood	Blk. Knit	46	From 1499.00 Pair
	NEAR-20M	Vented	(2)5¼			1⅛	Cone		40-26 ±2	90	25	2.2k	6/5	7 x 9 x 20	Blk. Ash Vnl.	Blk. Knit	30	899.00 Pair
	NEAR-15M	Vented	6½			1⅛	Cone		40-23 ±2	88	30	2k	8/6	15 x 10 x 12	Blk. Ash	Blk. Knit	30	
	NEAR-10M	Vented	5¼			1⅛	Cone		45-26 ±2	88	25	1.8k	4/4	7 x 9 x 11	Opt.	Blk. Knit	15	From 429.00 Pair
	Mast	Vented	(2)5¼			1⅛	Cone		38-23 ±2	90	25	2.2k	6/5	7 x 9 x 48	Gloss Blk.	Blk. Knit	49	1199.00 Pair
	Spinnaker	Surround; Dipole/Bipole	(2)5¼			(2)1⅛	Cones	W	60-23 ±3	88	30	1.8k	8/6	8 x 11 x 9	Blk. Ash Vnl.	Blk. Knit	23	799.00 Pair
	Jib	Ctr. Ch.; Vented	(2)5¼			1⅛	Cone		42-23 ±2	90	25	2.2k	6/5	7 x 9 x 20	Blk. Ash Vnl.	Blk. Knit	30	499.00 Each
	Boom-4	Vented Sub.	(4)8¼						17-80 ±2	88	100	80	8/6	35 x 24 x 18	Opt.	Blk. Knit	125	From 1999.00 Each
	Boom-2	Vented Sub.	(2)8¼						17-80 ±2	88	50	80	8/6	16 x 24 x 16	Blk. Ash Ven.	Blk. Knit	60	999.00 Each
	AEL-1.1	Outdoor; Sealed	5¼						65-13 ±3	88	25		4/4	8 x 8 x 8	Poly.	PVC	7	318.00 Pair
	AEL-1.2	Outdoor; Sealed	5¼			½	Dome		65-20 ±3	89	25	5k	4/4	8 x 8 x 8	Poly.	PVC	8	359.00 Pair
	AEL-1.4	Outdoor; Vented	5¼			1	Cone		48-26 ±3	89	25	3k	6/5	8 x 5 x 14	Poly.	PVC	13	429.00 Pair
	AEL-1.5	Outdoor; Vented	6½			1	Cone		48-20 ±3	89	25	3k	8/6	8 x 8 x 14	Poly.	PVC	15	599.00 Pair
	AEL-1.6	Outdoor; Vented	6½			1	Cone		48-20 ±3	89	25	3k	8/6	8 x 5 x 14	Poly.	PVC	15	599.00 Pair
	AEL-2.0	Outdoor; Vented	8			1	Cone		40-26 ±3	91	50	3k	8/6	12 x 12 x 20	Fbgls.	PVC	30	1299.00 Pair
	WAF-1	In-Wall	5¼						65-14	88	10		Opt.	7 x 7 x 4	Wht. ABS	Epoxy Alum.	5	279.00 Pair
	WAF-2	In-Wall; Coaxial	5¼			½	Dome		65-20	88	10	5k	Opt.	7 x 7 x 4	Wht. ABS	Epoxy Alum.	5	359.00 Pair
NELSON-REED	8-04/CM	Slot Loaded	(2)8	3	Dome	1	Dome	No	32-20 ±2	93	30	320,3.5k	8/6	47 x 12 x 15	Opt.	Opt.	100	5400.00 Pair
	6-02/TC	Ported	6			1	Dome	No	40-20 ±3	90	25	3.5k	8/7	43 x 9 x 9	Opt.	Opt.	60	1190.00 Pair
	5-02/CM	Inf. Baf.	5¼			1	Dome	No	70-20 ±3	90	25	3.5k	8/7	12 x 8 x 8	Opt.	Opt.	12	750.00 Pair
	1201	Inf. Baf. Sub.	12						32-125 ±3	90	25	90	6/4	18 x 18 x 18	Opt.	Opt.	40	750.00 Each
	1204/P	Inf. Baf. Sub.	(4)12						16-62 ±3	93	100	62	2/2	39 x 18 x 18	Opt.	Opt.	100	1800.00 Each
	1002 Signature	Ported	10			1	Dome	No	32-20 ±2	92	20	2.2k	8/7	42 x 13 x 15	Opt., Wood	Opt.	85	2850.00 Pair; Kit, 2050.00
	603	Ported	(2)6½			1	Dome	No	40-20 ±3	92	20	2.8k	8/7	43 x 9 x 9	Opt., Wood	Opt.	65	1350.00 Pair; Kit, 950.00
	802	Ported	8			1	Dome	No	38-20 ±3	89	50	2.8k	8/7	39 x 12 x 15	Opt., Wood	Opt.	70	1850.00 Pair; Kit, 1250.00
NESTOROVIC LABORATORIES	Type 5AS Mk. IV Reference	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	85	8500.00 Pair
	Type 5AS Mk. IV	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	85	4500.00 Pair
	De Lux	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	85	5200.00 Pair
	Signature	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	87	7000.00 Pair
	Type 4A Mk. III	Sat.	8	4	Dome	4½	Planar		60-40 +1,-3	91	50	200,1k,7k	8/6	22 x 12 x 12	Opt., Wood	Blk. Knit	42	4200.00 Pair
	Type 8 Mk. II	Nestorovic Sub.	(2)12						18-250 +1,-3	91	100	200	8/5	22 x 26 x 26	Opt., Wood	Blk. Knit	135	2500.00 Each
	System 12A Mk. III	2 Sats. & 2 Nest. Subs.	(2)8, (4)12	(2)4	Domes	(2)4½	Planars		18-40 +1,-3	91		200,1k,7k	8/5	Four Pieces	Opt., Wood	Blk. Knit	354 Sys.	9200.00 Sys.
	System 16A Mk. III	4 Sats. & 2 Nest. Subs.	(4)8, (4)12	(4)4	Domes	(4)4½	Planars		18-40 +1,-3	91		200,1k,7k	8/4	Six Pieces	Opt., Wood	Blk. Knit	438 Sys.	13,400. Sys.
NEWFORM RESEARCH	R5-2	Ac. Sus.	(2)5¼			8x¾	Ribbon		65-20 ±3	85	30	1.2k	8/8	23 x 11 x 9	Sim. Blk. Oak	Blk. Knit	28	995.00 Pair
	R8-1	Ported	8			15x¾	Ribbon		36-20 ±3	87	30	1.2k	8/6	46 x 15 x 11	Sim. Blk. Oak	Blk. Knit	55	1795.00 Pair
	R8-1-30	Ported	8			30x¾	Ribbon		36-20 ±3	88	30	1.1k	8/6	61 x 15 x 11	Sim. Blk. Oak	Blk. Knit	70	2095.00 Pair
	R8-2	Ac. Sus.	(2)8			30x¾	Ribbon		38-20 ±3	88	30	1.1k	8/6	61 x 15 x 11	Sim. Blk. Oak	Blk. Knit	71	2295.00 Pair
	Module 8	Sat.	5			8x¾	Ribbon		100-20 ±3	85	30	1.1k	8/8	16 x 8 x 6	Gran.	Blk. Knit	12	895.00 Pair
	Standing Module 15	Sat.	5			15x¾	Ribbon		80-20 ±3	87	30	1.1k	8/5	41 x 9 x 6	Gran.	Blk. Knit	22	1595.00 Pair
	Standing Module 30	Sat.	5			30x¾	Ribbon		80-20 ±3	88	30	1.1k	8/6	57 x 9 x 6	Gran.	Blk. Knit	37	1995.00 Pair
	Sub 1	Ported Sub.	8						33-150 ±3	89	30		8/5	21 x 18 x 12	Gran.	Blk. Knit	65	595.00 Each
	No Holds Barred	Custom				(2) 30x¾	Ribbons		33-20 ±3	92	15	1.1k	6/4	Three Pieces Per Side	Gran.	Blk. Knit	190 Side	7995.00 Sys.
	R8	Monopole Ribbon				8x¾	Ribbon		1.2k-20k ±2	85	30	1.3k	8/11	8 x 3 x 2	Blk. Epoxy		7	165.00 Each
	R15	Monopole Ribbon				15x¾	Ribbon		1k-20k ±2	87	30	1k	8/6	15 x 3 x 2	Blk. Epoxy		14	265.00 Each
	R30	Monopole Ribbon				30x¾	Ribbon		1k-20k ±2	88	30	1k	8/7	30 x 3 x 2	Blk. Epoxy		25	440.00 Each
	R30 HO	Monopole Ribbon				30x¾	Ribbon		1k-20k ±2	92	10	1k	8/7	30 x 3 x 2	Opt.		23	1400.00 Each

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? W=Woofer, M=Midrange, T=Tweeter, ST=Supertweeter	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
NHT	Super Zero	Ac. Sus.	4½			1	Dome		85-25 ±3	86	15	2.2k	8/7.5	9 x 6 x 5	Opt.	Opt.	6	120.00 Each
	1.1	Ac. Sus.	6½			1	Dome		63-25 ±3	88	20	3.2k	8/5.6	12 x 7 x 10	Opt.	Opt.	12	380.00 Pair
	1.3A	Ac. Sus.	6½			1	Dome		53-25 ±3	86	20	3.1k	8/5.2	17 x 7 x 10	Gloss Blk.	Blk. Knit	15	480.00 Pair
	2.5	Vented	8	6½	Cone	1	Dome		30-25 ±3	86	35	80,3.1k	6/3.4	38 x 7 x 16	Gloss Blk.	Blk. Knit	45	1100.00 Pair
	3.3	Ac. Sus.	12	6½,4	Cones	1	Dome		23-26 ±2	87	30	100,320, 3.5k	6/4.3	42 x 7 x 31	Opt.	Blk. Knit	123	4300.00 Pair
	SW1P	Powered Sub.	8						35-200		60 Inc.	Var.		12 x 16 x 12	Opt.	Opt.	42	500.00 Each w/Amp
	SW2P	Powered Sub.	10						25-150		80 Inc.	Var.		16 x 16 x 16	Opt.	Opt.	62	700.00 Each w/Amp
	SW3P	Powered Sub.	12						23-150		250 Inc.	Var.		19 x 19 x 19	Gloss Blk.	Blk. Knit	102	1350.00 Each w/Amp
	SW1	Vented Slave Sub.	8						35-500 ±3	87	30		8/	12 x 16 x 12	Opt.	Opt.	24	280.00 Each
	SW2	Vented Slave Sub.	10						25-500 ±3	88	40		6/	16 x 16 x 16	Opt.	Opt.	40	385.00 Each
	SW3	Ac. Sus. Slave Sub.	12						23-500 ±3	87	50		6/	19 x 19 x 19	Gloss Blk.	Blk. Knit	60	600.00 Each
	VT-2	A/V; Vented	10	(2)5¼	Cones	1	Dome		25-21 ±3	88	50	125,2.3k or 5.5k	8/4	48 x 8 x 18	Gloss Blk.	Blk. Knit	66	1750.00 Pair
	VS-2	A/V; Ac. Sus. Sat.	(2)5¼			1	Dome		75-21 ±3	88	20	2.3k	8/4	8 x 19 x 8	Gloss Blk.	Blk. Knit	17	450.00 Each
	VT-1A	A/V; Vented	(2)4½			1	Dome		65-21 ±3	90	20	2.3k	8/5	40 x 6 x 6	Opt.	Opt.	24	700.00 Pair
	VT-1C	Ctr. Ch.; Ac. Sus.	(2)4½			1	Dome		95-21 ±3	90	20	2.8k	8/5	6 x 22 x 9	Opt.	Opt.	16	275.00 Each
	1.1C	Ctr. Ch.; Ac. Sus.	6½			1	Dome		63-25 ±3	88	15	3.2k	8/5.6	12 x 7 x 8	Opt.	Opt.	12	185.00 Each
	1.1iw	In-Wall	6½			1	Dome		55-20 ±3	88	10	2.8k	8/5.5	12 x 9 x 3	Matte Wht.	Matte Wht.	15	350.00 Pair
	HDP-1	Surround; Hybrid Dipole	4½			(2)3	Cones		105-10 ±3	86	20	450	8/4.4	9 x 6 x 6	Opt.	Opt.	7	380.00 Pair
NILES AUDIO	OS-10	Indoor/Outdoor	5¼			1	Dome		65-21 ±3	89	10	3.5k	8/6	11 x 8 x 8	Opt.	Opt., Alum.	8	379.00 Pair
	OS-5	Indoor/Outdoor	5			¾	Dome		110-20 ±3	89	10	3.5k	4/4	9 x 7 x 7	Opt.	Opt., Alum.	6	269.00 Pair
	OS-1	Indoor/Outdoor		5					110-12 ±5	89	5		4/4	9 x 7 x 7	Opt.	Opt., Alum.	5	199.00 Pair
	CM-75	Ceiling Mount	5¼			¾	Dome		63-20 ±4		3	3.5k	8/7	7 x 7	Wht.	Wht. Alum.	5	179.00 Pair
	CM-76	Ceiling Mount	5¼			¾	Dome		63-20 ±4		3	3.5k	8/7	8 Dia.	Wht.	Wht. Alum.	5	179.00 Pair
	CM-77	Ceiling Mount	5¼			¾	Dome		63-20 ±4		3	3.5k	8/7	8 Dia.	Wht.		5	179.00 Pair
	BG 525	In-Wall		5¼	Cone				100-12 ±5	89	5		8/8	7 x 10	Wht.	Opt.	4	139.00 Pair
	MP 525	In-Wall	5¼			¾	Dome		65-20 ±3	89	5		8/8	7 x 10	Wht.	Opt.	4	199.00 Pair
	MP 650	In-Wall	6½			¾	Dome		55-20 ±3	89	5		8/8	9 x 12	Wht.	Opt.	5	249.00 Pair
	HD 525	In-Wall	5¼			1	Dome		55-21 ±3	88	10		6/6	7 x 10	Wht.	Opt.	6	299.00 Pair
	HD 650	In-Wall	6½			1	Dome		45-21 ±3	88	10		6/6	9 x 12	Wht.	Opt.	6	349.00 Pair
	HD 800	In-Wall	8			1	Dome		35-21 ±3	88	10		6/6	10 x 14	Wht.	Opt.	8	479.00 Pair
NIRVANA	Custom MTM	Ported	(2)6½			1	Dome		30-20 ±3	94	2	2k	8/4	48 x 12 x 15	Opt.	Opt.	100	9750.00 Pair
NORTH CREEK MUSIC SYSTEMS	Passion	4th Order; Vented	7			1⅛	Dome		47-30 ±3	86	50	1.5k	8/5	38 x 10 x 12	Opt., Wood	Blk. Knit	75	3600.00 Pair
	Rhythm	4th Order; Vented	(2)7			1⅛	Dome		45-30 ±3	90	100	1.5k	6/3	43 x 10 x 12	Opt., Wood	Blk. Knit	95	5100.00 Pair
	Soul	4th Order; Vented	(2) 10½	5	Cone	1⅛	Dome		25-30 ±3	90	100	225,2.2k	6/3	41 x 12 x 16	Opt., Wood	Blk. Knit	125	7600.00 Pair
NSM LOUD-SPEAKERS	10	Ac. Sus.	4½			1	Dome		65-20 ±3	84	50		16/6	10 x 6 x 6	Opt.	Blk. Knit	9	495.00 Pair
	15	Ac. Sus. Sub.	11						25-150 ±3	88	50			14 x 18 x 12	Opt.	Blk. Knit	45	795.00 Each
	25	Ac. Sus.	6½			1	Dome		45-20 ±3	84	50			22 x 9 x 10	Opt.	Blk. Knit	30	895.00 Pair
	50	Ac. Sus.	6½	6½	Cone	1	Dome		40-20 ±3	87	50			39 x 9 x 10	Opt.	Blk. Knit	50	1595.00 Pair
	75	Ac. Sus.	(2)6½	6½	Cone	1	Dome		35-20 ±3	88	50			47 x 9 x 10	Opt.	Blk. Knit	65	2495.00 Pair
	10M	Ac Sus.	4½			1	Dome		65-20 ±3	84	50		16/6	10 x 6 x 7	Wal.	Blk. Knit	20	1195.00 Pair
	20M	Ac. Sus.	6½			1	Dome		48-20	85	50			14 x 9 x 10	Opt.	Blk. Knit	25	1695.00 Pair
	60M	Ac. Sus	6½	6½	Cone	1	Dome		40-20	86	50			43 x 9 x 10	Wal.	Blk. Knit	68	4995.00 Pair
OHM ACOUSTICS	SB-1/SAT-1	Rear Ch. & Vented Sub.	10	5¼					42-12 ±3	90	10	100	6/	Three Pieces	Blk.	Blk. Knit	37	550.00 Sys.
	SB-1/SAT-2	Sat. & Vented Sub.	10	5¼	Cone	⅝	Dome		42-20 ±3	90	20	100,3k	6/	Three Pieces	Opt.	Mtl.	39	760.00 Sys.
	SB-2/SAT-2	Sat. & Vented Sub.	12	5¼	Cone	⅝	Dome		35-20 ±3	90	30	100,3k	6/	Three Pieces	Opt.	Mtl.	57	980.00 Sys.
	SB-4/SAT-2	Sat. & Vented Sub.	(2)12	5¼	Cone	⅝	Dome		29-20 ±3	90	30	100,3k	6/	Three Pieces	Blk.	Blk. Knit	97	1280.00 Sys.
	SAT-2C	Ctr. Ch.	5¼			⅝	Dome		100-20 ±3	90	15	100,3k	6/	6 x 6 x 7	Opt.	Mtl.	6	250.00 Each
	SAT-1	Rear Ch.	5¼						100-12 ±3	90	10	100		7 x 7 x 8	Blk.	Blk. Knit	7	220.00 Pair
	Walsh 5	Coherent Line Source				1	Dome		25-25 ±3	88	100		4/	17 x 17 x 43	Opt.	Blk. Knit	95	7600.00 Pair
	Walsh 300	Coherent Line Source				1	Dome		25-25 ±3	88	40		4/	14 x 18 x 48	Wood Ven.	Blk. Knit	95	2995.00 Pair
	Walsh 200	Coherent Line Source				1	Dome		32-20 ±3	90	25		8/	12 x 16 x 42	Wood Ven.	Blk. Knit	70	1795.00 Pair
	Walsh 100	Coherent Line Source				1	Dome		40-20 ±3	90	15		8/	10 x 14 x 38	Wood Ven.	Blk. Knit	55	1195.00 Pair
	G-2	Coherent Line Source				1	Dome		29-25 ±3	86	100		6/	11 x 12 x 35	Oil. Wal.	Blk. Knit	55	1395.00 Pair
	SCT-Omni	Coherent Line Source; Omni.				(3)1¼	Cones		40-17 ±3	90	15		8/	12 Dia. x 37	Blk.	Blk. Knit	25	850.00 Pair
ONKYO	System One	THX; Home Th.	(2)10	5	Cone	1	Dome		30-20 ±3	87	30		6/	Seven Pieces	Blk.		110	3000.00 Sys.
OPTIMUS	AMX-5	Powered	4						100-10		.9 Inc.		3.2/	6 x 5 x 3	Mtl.	Gray Mtl.		29.99 Pair
	AMX-8	Powered	(2)4						105-20		2 Inc.		4/	6 x 5 x 3	Mtl.	Gray Mtl.		49.99 Pair
	AMX-9	Powered	2½						100-10		Inc.			6 x 3 x 3		Mtl.		39.99 Pair
	AMX-11	Powered	3						40-15		8 Inc.		8/		Mtl.	Mtl.		69.99 Pair
	AMX-12	Powered	4			2	Cone		105-20		3.5 Inc.		4/	8 x 5 x 5	Mtl.	Blk. Mtl.		29.99 Pair

(Continued)

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Every detail of THIEL loudspeakers, from the shape of the driver diaphragms to the construction of the form-follows-function cabinetry, is thoroughly engineered with innovative design techniques and premium materials to provide the highest level of sonic realism and an extraordinary musical experience. For music and home theater sound systems.

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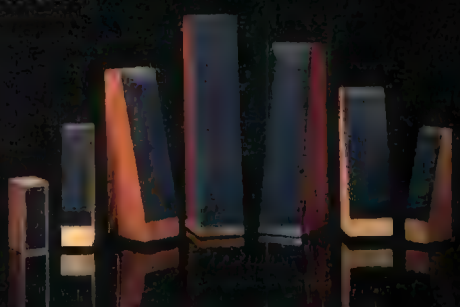

From left to right: SCS2, CS1.5, CS3.6, CS5i, CS7, CS2.2, CS.5. Priced from $1,350 to $12,300 per pair

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
OPTIMUS (Continued)	AMX-14	A/V	3						20-20 ±2		5		4/	7 x 4 x 5		Wht.	3	69.99 Pair
	AMX-15	Powered	4						20-20		5 Inc.		8/	5 x 5 x 6	Mtl.	Mtl.		119.99 Pair
	AMX-16	Powered	4						20-20		5 Inc.		8/	5 x 5 x 6	Mtl.	Mtl.		119.99 Pair
	AMX-20	Powered; 900-MHz Wireless	4			2	Cone		100-15		10 Inc.		4/	9 x 5 x 5	Mtl.	Blk. Mtl.		249.99 Pair
	CS-3	Home Th.; Ctr. Ch.	(2)4			1	Dome		65-20	87		2.2k	6/	5 x 14 x 9	Plast.	Blk. Cloth	8	129.99 Each
	PRO-7AV		4			1	Dome		120-20		40		8/	7 x 5 x 5	Mtl.	Mtl.		79.99 Each
	PRO-77		5			1	Dome		90-20		70		8/	9 x 6 x 5	Mtl.	Mtl.		89.99 Each
	PRO-LX4	Bass Ref.	4			3x3½	Linaeum Monopole		100-25	87		3k	8/	6 x 10 x 5	Oil. Wal.	Blk. Cloth		99.99 Each
	PRO-LX5	Bass Ref.	5			2x4	Linaeum Dipole		90-25	88		2k	8/	10 x 6 x 6	Mtl.	Blk. Cloth		149.99 Each
	PRO SW-10P	Powered, Ported Sub.	10					W	25-175		120 Inc.		8/		Blk. Vnl.	Blk. Cloth		399.99 Each
	PRO SW-12	Sub.	12						35-200		100		8/	13 x 18 x 16	Oil. Wal.			149.99 Each
	PRO-X5	Ac. Sus.	3			1	Dome		150-20	87		10k	8/	7 x 4 x 4	Mtl.	Blk. Cloth		49.99 Each
	PRO-X7	Bass Ref.	4			1	Dome		100-20	87		2.5k	8/	8 x 5 x 5	Mtl.	Blk. Cloth		79.99 Each
	PRO-X77	Bass Ref.	5			3x3½	Linaeum Monopole		90-25	88		3k	8/	9 x 6 x 6	Mtl.	Blk. Cloth		129.99 Each
	STS-50	Ac. Sus.	5			2½	Cone		90-20	88		2.5k	8/	11 x 7 x 5	Wal. Vnl.	Brn. Cloth		39.99 Each
	STS-100		8	4	Cone	¾	Dome		75-20		50			17 x 12 x 11	Blk. Vnl.	Cloth		79.99 Each
	STS-1000	Tuned Port	12	5		¾	Dome		40-20		100		8/	30 x 14 x 11	Oil. Wal.	Blk.		149.99 Each
	SWS-502	Home Th.; Sat. & Sub.	10											Three Pieces				249.99 Sys.
	XTS-8	Sat.	3½			2½			220-20		30		8/	8 x 4 x 6	Mtl.	Mtl.		79.99 Pair
	XTS-25	Sat.	4								10		8/	7 x 5 x 4	Oil. Wal.	Blk.		19.99 Each
	XTS-36	Ac. Sus.	4						100-18	86			8/	6 x 9 x 4	Blk. Vnl.	Blk. Cloth	2	24.99 Each
	XTS-40	A/V; Ac. Sus.	4						150-18	89			8/	5 x 5 x 4	Blk. Vnl.	Mtl.		19.99 Each
OWI	OWI800	Home Th.; Outdoor	5¼			1	Dome		100-22 ±3	106	50	3.5k	8/	9 x 6 x 7	Alum.	Opt.	21	399.00 Pair
	SPV-02	Outdoor	4			2	Dome		90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls.		50	440.00 Each
	SMA-02	Outdoor	4			2	Dome		90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls.		50	444.00 Each
	LPV-03	Outdoor	5¼	2	Dome	½	Dome		60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls.		70	560.00 Each
	LMA-03	Outdoor	5¼	2	Dome	½	Dome		60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls.		70	560.00 Each
	202	Surface	4			2			90-20	92	30	6k	8/3	7 x 5 x 4	Alum.	Opt.	5	169.00 Pair
	203	Surface	4	½		2			90-22	92	30	6k,9k	8/3	7 x 5 x 4	Alum.	Opt.	6	189.00 Pair
	502	Surface	5¼			2			60-19	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.	7	319.00 Pair
	503	Surface	5¼	1		2			60-22	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.	7	349.00 Pair
	900	Surface Sub.	5¼						40-450	93	30	430	8/4	7 x 10 x 6	Alum.	Opt.	7	229.00 Each
	M-4F	In-Wall	4						70-18	90	15		4/1	4 x 4	Plast.	Wht.	1	65.00 Each
	M-5cx	In-Wall; Coaxial	5¼			½	Cone		50-20	94	15		4/1	6 x 6	Plast.	Wht.	2	89.00 Each
	IW-50	In-Wall	5¼			1	Dome		60-20 ±3	87	35	2.8k	8/	9 x 7 x 3		Wht.		149.00 Pair
	IW-60	In-Wall	6½			1	Dome		55-20 ±3	89	40	2.8k	8/	12 x 9 x 3		Wht.		199.00 Pair
	IWS-80	In-Wall Sub.	8						35-180 ±2	88	75	180	8/	15 x 11 x 4		Wht.		169.00 Each
	2300	In-Wall	5			2	Ribbon		50-20	85	35		4/1	9 x 9	Plast.	Wht.	3	229.00 Each
	2301	In-Wall/In-Ceiling	5½						65-20	90	30		6/2	9 x 9	Plast.	Wht.	3	160.00 Each
	3301	In-Wall/In-Ceiling	5½						50-20	90	30		4/1	9 Dia.	Plast.	Wht.	3	217.00 Each
	3302	In-Wall/In-Ceiling	5½						65-20	91	30		4/1	9 Dia.	Plast.	Wht.	3	191.00 Each
PANASONIC	SB-AS60	Powered Sub.	6¾					W	32-200 +0,-16	86	100 Inc.		8/	18 x 12 x 14	Blk.	Blk.	28	399.95 Each
	SB-CSS70	Home Th.; Ctr. Ch. & 2 Srrnd.		3¼	Cone				118-18 +0,-16	89			8/	Three Pieces	Blk.	Blk.	16 Sys.	199.95 Sys.
	SB-CSS40	Home Th.; Ctr. Ch. & 2 Srrnd.		3¼	Cone				105-15 +0,-16	87			8/	Three Pieces	Blk.	Blk.	8 Sys.	119.95 Sys.
PARADIGM	Micro	Bass Ref.	5			⅝	Dome		70-20 ±2.5	88	15	3k	8/4	9 x 6 x 8	Opt.	Opt.	6	70.00 Each
	Atom	Bass Ref.	5½			¾	Dome		60-20 ±2	89	15	3k	8/4	10 x 7 x 8	Opt.	Opt.	9	85.00 Each
	Titan	Bass Ref.	6½			¾	Dome		55-20 ±2	88	15	3k	8/4	13 x 8 x 10	Opt.	Opt.	13	105.00 Each
	Phantom	Bass Ref.	8			¾	Dome		40-20 ±2	90	15	2.5k	8/4	18 x 10 x 12	Opt.	Blk. Knit	22	155.00 Each
	MINI-Mk3	Bass Ref.	6½			1	Dome		40-20 ±2	89	15	1.8k	8/4	13 x 8 x 11	Opt.	Blk. Knit	16	165.00 Each
	3seMk3	Bass Ref.	8			1	Dome		36-20 ±2	90	15	1.8k	8/4	20 x 10 x 12	Opt.	Blk. Knit	24	200.00 Each
	5seMk3	Bass Ref.	8			1	Dome		32-20 ±2	90	15	2.2k	8/4	33 x 10 x 12	Opt.	Blk. Knit	35	265.00 Each
	7seMk3	Bass Ref.	(2)6½			1	Dome		34-20 ±2	92	15	1.8k	6/4	35 x 8 x 15	Opt.	Blk. Knit	43	315.00 Each
	9seMk3	Bass Ref.	(2)8			1	Dome		32-20 ±2	93	15	2k	6/4	37 x 11 x 15	Opt.	Blk. Knit	50	375.00 Each
	11seMk3	Bass Ref.	(2)8	6½	Cone	1	Dome		28-20 ±2	92	15	550,1.9k	6/4	44 x 11 x 16	Opt.	Blk. Knit	68	525.00 Each
	Studio Monitor	Bass Ref.	(2)8	5	Cone	1	Dome		25-20 ±2	90	50	275,2.5k	6/4	44 x 12 x 17	Opt., Wood	Blk. Knit	93	950.00 Each
	Export/BP	Bipolar; Bass Ref.	(2)6½			(2)1	Domes		29-20 ±2	90	50	1.7k	6/4	42 x 9 x 13	Opt., Wood	Blk. Knit	55	500.00 Each
	Esprit/BP	Bipolar; Bass Ref.	(2)6½			(2)1	Domes		23-20 ±2	90	50	1.5k	6/4	45 x 9 x 13	Opt., Wood	Blk. Knit	64	650.00 Each
	Eclipse/BP	Bipolar; Bass Ref.	(2)8			(2)1	Domes		18-20 ±2	90	50	1.5k	6/4	50 x 10 x 17	Opt., Wood	Blk. Knit	95	900.00 Each
	CC-50	Ctr. Ch.; Bass Ref.	5½			¾	Dome		50-20 ±2	90	15	3k	8/4	6 x 18 x 7	Opt.	Blk. Knit	11	
	CC-150	Ctr. Ch.; Bass Ref.	(2)5½			¾	Dome		50-20 ±2	92	15	3k	8/4	6 x 21 x 9	Opt.	Blk. Knit	18	
	CC-300	Ctr. Ch.; Bass Ref.	(2)6½			1	Dome		38-20 ±2	92	15	1.5k	6/4	8 x 22 x 15	Opt.	Blk. Knit	25	300.00 Each
	LCR-150	Front Ch.; Inf. Baf.	(2)5½			¾	Dome		60-20 ±2	92	15	2.8k	6/4	17 x 7 x 11	Opt.	Blk. Knit	20	
	LCR-450	Front Ch.; Inf. Baf.	(2)6½			1	Dome		45-20 ±2	90	15	2k	8/4	21 x 8 x 12	Opt.	Blk. Knit	25	400.00 Each
(Continued)	ADP-100	Surround; Dipole	(2)5			(2)⅝	Domes		85-20 ±2	88	15	3k	6/4	9 x 9 x 6	Opt.	None	8	160.00 Each

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PARADIGM (Continued)	ADP-150	Surround; Dipole	(2)5½			(2)¾			65-20 ±2	89	15	3k	6/4	11 x 9 x 7	Opt.	Blk. Knit	12	200.00 Each
	SB-90	Bandpass Sub.	8						40-100 ±2	93	15	100	8/6	16 x 13 x 17	Opt.	None	33	
	SB-110	Bandpass Sub.	10						36-100 ±2	94	15	100	8/6	16 x 17 x 19	Opt.	None	42	
	PS-800	Powered Bandpass Sub.	8						30-150 ±2		120 Inc.	50-150 (Var.)		16 x 14 x 17	Opt.	None	36	419.00 Each
	PS-1000	Powered Bandpass Sub.	10						27-150 ±2		120 Inc.	50-150 (Var.)		17 x 17 x 19	Opt.	None	36	519.00 Each
	PS-1200	Powered Bandpass Sub.	12						24-150 ±2		120 Inc.	50-150 (Var.)		20 x 17 x 20	Opt.	None	70	
	AMS-200	In-Wall; Inf. Baf.	6½			1	Dome		55-20 ±2.5	88	15	2k	8/6	12 x 8 x 3	Wht.	Wht. Mtl.	6	190.00 Each
	AMS-300	In-Wall; Inf. Baf.	8			1	Dome		45-20 ±2	89	15	1.5k	8/4	12 x 9 x 3	Wht.	Wht. Mtl.	7	240.00 Each
PARADOX	Purpleheart C		8			1	Inv. Dome		40-20 ±2	89	30	1.5k	8/4	11 x 14 x 20	Opt., Wood	Blk. Knit	70	2200.00 Pair
	Purpleheart D		(3)8			1			30-20 ±2	92	30	1.5k	6/2	11 x 14 x 40	Opt., Wood	Blk. Knit	140	3500.00 Pair
PARAGON ACOUSTICS	Jubilee	Aperiodic	6½			¾	Dome		65-20 ±3	85	30	2.6k	8/5	9 x 10 x 16	Opt., Wood	Blk. Knit	46	1795.00 Pair
	J.E.M.	Vented Sub.	9						31-450 ±3	85	30	350	8/5.6	17 x 19 x 24	Opt., Wood	Blk. Knit	115	3000.00 Pair
	Regent	Vented	(2)6½			¾	Dome		32-20 ±3	91	30	2.6k	8/3.2	10 x 15 x 47	Opt., Wood	Blk. Knit	145	3200.00 Pair
PARAMOUNT PICTURES	H/T-1.27	Home Th.	15, (2)12	5¼, (2)4½	Cones	(2)2, ½	Cones, Dome		36-20 ±3	91	20	150,800,6k	8/	Three Pieces	Opt., Wood	Blk. Knit	330 Sys.	899.95 Sys.
	H/T-1.32	Home Th.	15, (2)12	5¼, (2)4½	Cones	(2)2, ½	Cones, Dome		36-20 ±3	91	20	150,800,6k	8/	Three Pieces	Opt., Wood	Blk. Knit	350 Sys.	999.95 Sys.
	H/T-2.27HG	Home Th.	12, (2)10	5¼, (2)4½	Cones	(2)2, ½	Cones, Dome		38-20 ±3	90	20	150,800,6k	8/	Three Pieces	Gloss Blk.	Gray Knit	330 Sys.	899.95 Sys.
	H/T-2.32HG	Home Th.	12, (2)10	5¼, (2)4½	Cones	(2)2, ½	Cones, Dome		38-20 ±3	90	20	150,800,6k	8/	Three Pieces	Gloss Blk.	Gray Knit	350 Sys.	999.95 Sys.
	H/T-3.27	Home Th.	12, (2)8	(2)5¼	Cones	(2)2, ½	Cones, Dome		38-20 ±3	90	20	150,800,6k	8/	Three Pieces	Wht. Oak	Gray Knit	300 Sys.	899.95 Sys.
	H/T-3.32	Home Th.	12, (2)8	(2)5¼	Cones	(2)1, ½	Domes		38-20 ±3	90	20	150,800,6k	8/	Three Pieces	Wht. Oak	Gray Knit	320 Sys.	999.95 Sys.
	H/T-4P	Home Th.	10	(2)4½	Cones	(2)½	Domes		40-20 ±3	88	(2)25 Inc.	150,5k	8/	33 x 19 x 32	Charc.	Gray Knit	130	479.95 Each
	H/T-8.3	Home Th.	(2)10, (2)8	(2)4½	Cones	(2)2, (2)½	Cones, Domes		40-20 ±3	89	20	150,6k	8/	Three Pieces	Charc.	Gray Knit	300 Sys.	799.95 Sys.
	H/T-10.27	Home Th.	(2)10	(2)6½	Cones	(2)½	Domes		40-20 ±3	89	20	150,5k	8/	44 x 56 x 23	Charc.	Gray Knit	250	799.95 Each
	H/T-10.32	Home Th.	(2)10	(2)6½	Cones	(2)½	Domes		40-20 ±3	89	20	150,5k	8/	48 x 58 x 25	Charc.	Gray Knit	255	899.95 Each
	H/T-11.32	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25	150,5k	8/	62 x 65 x 24	Oak	Knit	550	1999.95 Each
	H/T-11.35	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25	150,5k	8/	65 x 65 x 24	Oak	Knit	600	2099.95 Each
	H/T-12.32	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25	150,5k	8/	62 x 75 x 24	Oak	Knit	550	1999.95 Each
	H/T-12.35	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25	150,5k	8/	65 x 75 x 24	Oak	Knit	600	2099.95 Each
	H/T-14.35	Home Th.	15, (6)8			(6)½	Domes		36-20 ±3	91	25; 140 Inc.	150,800,6k	8/	102 x 79 x 25	Oak	Knit	1000	4799.95 Each
	H/T-14.40	Home Th.	15, (6)8			(6)½	Domes		36-20 ±3	91	25; 140 Inc.	150,800,6k	8/	107 x 79 x 25	Oak	Knit	1100	4899.95 Each
	H/T-14.70	Home Th.	15, (6)8			(6)½	Domes		36-20 ±3	91	25; 140 Inc.	150,800,6k	8/	118 x 79 x 25	Oak	Knit	900	4699.95 Each
	H/T-16.35	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25; 140 Inc.	150,800,6k	8/	87 x 79 x 25	Oak	Knit	800	2999.95 Each
	H/T-16.40	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25; 140 Inc.	150,800,6k	8/	91 x 79 x 25	Oak	Knit	875	3099.95 Each
	H/T-16.70	Home Th.	12, (3)8			(3)½	Domes		38-20 ±3	89	25; 140 Inc.	150,800,6k	8/	95 x 79 x 25	Oak	Knit	725	2899.95 Each
	MM-1	Home Th.; Surround	4½			½	Dome	T	100-18 ±3	87	10	4k	8/	9 x 5 x 7	Blk. Onyx	Gray Knit	10	149.95 Pair
	MM-1T	A/V	(2)4½			½	Dome	T	70-18 ±3	90	15	4k	8/	40 x 5 x 7	Blk. Onyx	Gray Knit	45	329.95 Pair
	MM-2	Ctr. Ch.	4½			½	Dome		85-18 ±3	87	10	5k	8/	5 x 12 x 7	Blk. Onyx	Gray Knit	10	99.95 Each
	MM-2.5 Series II	A/V; Powered	5¼			½	Dome	T	70-18 ±3		50 Inc.	4k		12 x 6 x 7	Blk. Onyx	Gray Knit	25	249.95 Pair
	MM-3 Series II	A/V; Sat. & Powered Sub.	6½	(2)4½	Cones	(2)½	Domes	T	45-18 ±3		50 Inc.	150,4k		Three Pieces	Blk. Onyx	Gray Knit	35 Sys.	399.95 Sys.
	MM-3/SRS Series II	A/V; Sat. & Powered Sub.	6½	(2)4½	Cones	(2)½	Domes	T	45-18 ±3		50 Inc.	150,4k		Three Pieces	Blk. Onyx	Gray Knit	35 Sys.	449.95 Sys.
	MM-12/SRS Series II	Powered Sub.	(2)6½						38-200 ±3		50 Inc.	150		18 x 8 x 14	Blk. Onyx	Gray Knit	40	399.95 Each
	MM-6T/SRS Series II	Home Th.; Powered	(2)6½	(7)4½	Cones	(5)½	Domes	T	38-18 ±3		50 Inc.	150,4k	8/	Six Pieces	Blk. Onyx	Gray Knit	110 Sys.	999.95 Sys.
	CC-3	Ctr. Ch.	(2)4½			½	Dome		75-18 ±3	87	10	5k	8/	15 x 7 x 5	Blk. Ash	Blk. Knit	10	99.95 Each
	CC-4	Ctr. Ch.	(2)4½			(2)½	Domes	T	75-22 ±3	87	10	5k	8/	16 x 9 x 6	Blk. Ash	Blk. Knit	19	149.95 Each
	RC-4	A/V; Rear Ch.	4½			½	Dome		85-18 ±3	87	10	5k	8/	6 x 7 x 10	Blk. Ash	Blk. Knit	20	149.95 Pair
	1050	A/V; Sat. & Powered Sub.	10	(2)6½	Cones	(2)½	Domes		40-18 ±3		50 Inc.	150,4k	8/	Three Pieces	Blk. Ash	Blk. Knit	50 Sys.	499.95 Sys.
	PW-900	A/V; 900-MHz Wireless	4½						75-18 ±3		20 Inc.			8 x 5 x 6	Opt.	Opt., Mesh	6	319.95 Pair
	GS-3	Outdoor	8			½	Piezo		85-18 ±3	87	10	5k	8/	13 x 13 x 13	Green	Blk. Foam	13	220.00 Each
	DS-120	Outdoor	8			½	Piezo		85-18 ±3	87	10	5k	8/	13 x 13 x 13	Stone	Blk. Foam	13	220.00 Each
	SW-15	Sub.	15						30-250 ±3	91	25	150	8/	18 x 18 x 21	Opt., Wood		55	349.95 Each
	SW-15P	Powered Sub.	15						30-250 ±3		140 Inc.	150	8/	18 x 18 x 21	Opt., Wood		55	649.95 Each

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PARASOUND	Nomad 3	Indoor/Outdoor	4			1	Dome		65-20	85	10	2.4k	8/6	5 x 7 x 5	Opt.	Mtl.	5	120.00 Pair
	Nomad 4	Indoor/Outdoor	4			1	Dome		65-20 ±3	86	10	2.6k	8/6	5 x 7 x 5	Opt., Mtl.	Opt., Mtl.	5	165.00 Pair
	Nomad 5	Indoor/Outdoor	5¼			2	Cone		55-20 ±3	88	10	3k	8/6	7 x 9 x 7	Opt., Mtl.	Opt., Mtl.	10	280.00 Pair
	Nomad 6	Indoor/Outdoor	5¼			1	Dome		48-20 ±3	88	10	2.4k	8/6	7 x 9 x 7	Opt., Mtl.	Opt., Mtl.	11	360.00 Pair
	Nomad 10	Indoor/Outdoor	6½			1	Dome		35-20 ±4	90		2.4k	8/6	9 x 13 x 8	Opt.	Opt.	8	499.00 Pair
	CS/T25R	In-Ceiling	5¼			1	Dome		46-22	89	10	2.6k		6 Dia.			3	249.00 Pair
	CS/S20R	In-Ceiling	5¼						54-22	89	10			6 Dia.	Wht.	Blk.	3	139.00 Pair
	CS/W1002	In-Wall; Sub.	10						26-180	89	20	140		12 x 12	Wht.	Wht.	5	279.00 Pair
	CS/W802	In-Wall; Sub.	8						29-180 ±3	89	10	140	8/6	10 x 14	Wht.	Wht. Mtl.	10	249.00 Each
	CS/T280	In-Wall	8			1	Dome		36-22 ±3	89	10	2.4k	8/6	10 x 14	Wht.	Wht. Mtl.	7	465.00 Pair
	CS/T265	In-Wall	6½			1	Dome		42-22 ±3	88	10	2.4k	8/6	9 x 12	Wht.	Wht. Mtl.	6	345.00 Pair
	CS/T255	In-Wall	5¼			1	Dome		54-22 ±3	87	10	2.6k	8/6	8 x 11	Wht.	Wht. Mtl.	5	249.00 Pair
	CS/S250	In-Wall	5¼			1	Dome		70-20 ±4	86	10	2.2k	8/6	8 x 11	Wht.	Wht. Mtl.	5	139.00 Pair
	GMAS-18	Powered Aperiodic Sub.	18					W	10-80		Inc.		8/6	36 x 28 x 18	Opt.	Gray Knit	196	4450.00 Each
PEGASUS AUDIO	Alpha IIA	Vented	6½			1	Flat		46-20 ±3	88	25	5.5k	8/7.8	20 x 13 x 9	Opt., Lam.	Opt., Knit	28	600.00 Pair; Kit, 300.00
	Alpha III	Vented	5¼			¾	Dome		50-20 ±3	85.6	25	4k	4/3	17 x 7 x 11	Opt., Lam.	Opt., Knit	20	700.00 Pair; Kit, 330.00
	Beta	Vented	6½			1	Dome		65-15 ±3	85.6	25	6k	8/4.1	17 x 11 x 7	Opt., Lam.	Opt., Knit	20	450.00 Pair; Kit, 250.00
	Lambda IA	Vented	6½			¾	Dome		45-20 ±3	88	25	3.1k	6/3.8	17 x 9 x 11	Opt., Lam.	Opt., Knit	20	850.00 Pair; Kit, 400.00
	Gemini	Vented	(2)6½			1	Flat		40-20 ±3	87.2	25	5.5k	4/3.9	39 x 10 x 10	Opt., Lam.	Opt., Knit	43	1500.00 Pair; Kit, 500.00
	Athena	Vented Sub.	8						35-200 ±3	87	25		8/5	39 x 10 x 10	Blk. Matte Lam.	None	43	500.00 Each; Kit, 200.00
	Appollo	Vented Sub.	(2)10						29-200 ±3	90	25		4/3.1	36 x 14 x 14	Blk. Matte Lam.	None	64	675.00 Each; Kit, 300.00
	Quartet	Sealed Sat. & Vented Sub.	6½	4½	Cone	¾	Dome		46-20 ±3	92	25	150,5k	8/7	Four Pieces	Opt.	Opt., Knit	70 Sys.	1299.00 Sys.; Kit, 899.00
	Stereo Sub-Woofer	Vented Stereo Sub.	(4)8						32-200 ±3	89	50		4/2.8	22 x 32 x 13	Blk. Matte Lam.	None	70	1299.00 Each; Kit, 899.00
	RockMaster 3	Vented	15			4x11	Horn		46-20 ±3	97	40	3.5k	6/3.3	32 x 20 x 13	Blk. Paint	Blk. Mtl.	79	2400.00 Pair; Kit, 1200.00
PERCO TECHNOLOGIES	PT-1	Indoor/Outdoor; Ac. Sus. Sat.	4			1	Dome		100-20	87	10	2.5k		8 x 5 x 5	Opt.	Opt., Mtl.	5	159.95 Pair
	PT-2	Indoor/Outdoor; Ac. Sus. Sat.	5			1	Dome		60-20	89	10	2.3k		9 x 6 x 5	Opt.	Opt., Mtl.	6	239.95 Pair
	PT-S12	Bass Ref. Sub.	12						25-160	89	25			13 x 18 x 16	Blk. Vnl.		27	299.95 Each
PHASE TECHNOLOGY	PC10.5	Tuned Port	10	5¼	Solid Piston	1	Dome		25-25	89	50	350,2.2k	4/3	13 x 14 x 44	Opt.	Blk. Knit	110	From 2200.00 Pair
	PC100	Tuned Port	6½	6½	Solid Piston	1	Dome		35-22	91	25	100,2k	8/6	8 x 12 x 43	Opt., Wood	Blk. Knit	60	1299.00 Pair
	PC80 Tower	Tuned Port	6½		Solid Piston	1	Dome		38-22	90	25	2k	8/6	8 x 10 x 34	Opt., Wood	Blk. Knit	49	949.00 Pair
	PC80 II Compact Monitor	Tuned Port	6½		Solid Piston	1	Dome		48-22	90	25	2k	8/6	10 x 11 x 16	Opt., Wood	Blk. Knit	36	699.00 Pair
	PC60 III	Ac. Sus.	6½		Solid Piston	1	Dome		53-22	87	20	2k	8/6	8 x 8 x 13	Opt., Wood	Blk. Knit	16	499.00 Pair
	PC60 III(AV)	A/V; Ac. Sus.	6½		Solid Piston	1	Dome		53-22	87	20	2k	8/6	8 x 8 x 13	Opt., Wood	Blk. Knit	17	575.00 Pair
	PC40 III	Ac. Sus.	5¼		Solid Piston	1	Dome		70-22	89	20	2.4k	6/4	6 x 5 x 10	Opt., Wood	Blk. Knit	11	399.00 Pair
	PC Center II	Ctr. Ch.; Ac. Sus.	(2)5¼		Solid Piston	1	Dome		75-22	90	100	2.5k	8/6	20 x 6 x 11	Blk. Lam.	Blk. Knit	26	300.00 Each
	Octave 1.0	Powered Ac. Sus. Sub.	15								240 Inc.	60/80/100		18 x 18 x 21	Opt.	Blk. Knit	70	From 949.00 Each
	9T	Bipolar; Tuned Port	8	1½	Dome	1	Dome		35-20	91	15	800,3k	8/	10 x 15 x 39	Opt.	Blk. Knit	68	From 750.00 Pair
	7T	Tuned Port	8		Cone	1	Dome		40-20	90	15	2.5k	8/6	10 x 12 x 37	Opt.	Blk. Knit	51	From 550.00 Pair
	5T	Tuned Port	6½		Cone	1	Dome		45-22	90	15	2.5k	8/6	8 x 11 x 33	Opt.	Blk. Knit	32	From 430.00 Pair
	3T	Tuned Port	6½		Cone	1	Dome		50-20	90	15	2.5k	8/6	8 x 9 x 16	Blk. Lam.	Blk. Knit	15	260.00 Pair
	2T	Ac. Sus.	5¼		Cone	¾	Dome		75-20	90	15	3k	8/6	10 x 6 x 5	Blk. Lam.	Blk. Knit	9	200.00 Pair
	2T/T-SUB	Sat. & Sub.	(2)6½	5¼	Cone	¾	Dome		45-20	89	15	125,3k	8/6	Three Pieces	Blk. Lam.	Blk. Knit		400.00 Sys.
	T-SUB	Bandpass Sub.	(2)6½						45-150	89	15	125	8/6	18 x 15 x 8	Blk. Lam.		28	200.00 Each
	1C	Ctr. Ch.; Ac. Sus.	(2)5½			¾	Dome		80-20	90	15	3k	8/6	20 x 6 x 8	Blk. Lam.	Blk. Knit	23	170.00 Each
	CI60 IV	In-Wall; Inf. Baf.	6½		Solid Piston	1	Dome		40-20	90	15	2.1k	8/6	8 x 12 x 4	Wht. Matte	Wht. Steel	7	500.00 Pair
	CI40 IVB	In-Wall; Inf. Baf.	6½			1	Dome		45-20	90	15	2k	8/6	8 x 12 x 3	Wht. Matte	Wht. Steel	6	400.00 Pair
	CI20 IVB	In-Wall; Inf. Baf.	6½			¾	Dome		50-20	90	10	2.8k	8/6	8 x 12 x 3	Wht. Matte	Wht. Steel	4	300.00 Pair
	CI10 IVB	In-Wall; Inf. Baf.	5¼			¾	Dome		55-20	90	10	3.5k	8/6	8 x 12 x 3	Wht. Matte	Wht. Steel	4	215.00 Pair
	CISub IV	In-Wall; Stereo Sub.	6x9						28-90	90	15	90	8/6	8 x 12 x 4	Wht. Matte	Wht. Steel	8	250.00 Each
	CI4 REC	In-Ceiling	5¼						70-18	91	10		8/8	8 Dia. x 3	Wht. Matte	Wht. ABS		100.00 Each
	CI2 FL	In-Ceiling	5¼						70-18	91	10		8/8	8 Dia. x 3	Wht. Matte	Wht. ABS		90.00 Each
PHILIPS (Continued)	DSS930	Biamp, Powered	(2)5¼				Ribbon		50-20 ±1		Inc.	4k		23 x 9 x 13	Blk. Foil	Blk.	35	500.00 Each
	FB850	Inf. Baf.	7	4	Cone		Ribbon		38-24	88	20	600,7k	6/	34 x 10 x 13	Blk. Foil	Blk. Knit	43	425.95 Each

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PHILIPS (Continued)	FB830	Inf. Baf.	8	4	Cone	¾	Dome		43-20	87	10	650,7k	6/	25 x 10 x 11	Blk. Foil	Blk. Knit	28	549.95 Pair
	FB691	Tuned Port	7	7	Cone	1	Dome		38-20	88	10	1.5k,4.5k	6/	26 x 11 x 10	Blk. Foil	Blk. Knit	25	299.95 Pair
	FB671	Tuned Port	(2)6			¾			40-20	87.5	10	5k	6/	24 x 10 x 9	Blk. Foil	Blk. Knit	20	249.95 Pair
	FB651	Tuned Port	7			¾	Dome		46-20	87	10	5k	6/	16 x 10 x 8	Blk. Foil	Blk. Knit	14	199.95 Pair
PHYZICS	The Ritz	Home Th.; Ported; Sats. & Powered Sub.	(2)8, (3)6, (2)4			(4)1	Domes		28-22 ±3	88	50 Inc.	80,2.3k	4/3	Seven Pieces	Oak	Blk. Knit		2600.00 Sys. w/Amp
	Illusion FS	Dual Vent	(2)6		Cone	1	Dome		50-20 ±2	86	60	150,2.5k	4/3	14 Dia. x 35	Lacq. Oak	Blk. Knit	46	2000.00 Pair
	Illusion M	Dual Vent	(2)4		Cone	1	Dome		55-20 ±2	85	50	150,2.5k	4/3	7 Dia. x 38	Lacq. Oak	Blk. Knit	32	1100.00 Pair
	Illusion WM	Wall- Mount; Dual Vent	(2)4		Cone	1	Dome		55-20 ±2	85	50	150,2.5k	4/3	8 x 22	Nat. Oak	Brn. Knit	22	1100.00 Pair
PINNACLE LOUD-SPEAKERS	AC 400	Ported	4			¾	Dome		60-21 ±3	86	5	5.5k	8/	10 x 6 x 7	Opt., Vnl.	Blk. Knit	7	199.00 Pair
	AC 500	Ported	5¼			¾	Dome		50-21 ±3	86	10	5k	8/	11 x 7 x 8	Opt., Vnl.	Blk. Knit	8	229.00 Pair
	AC 550	Ported	5¼			¾	Dome		45-21 ±3	87	10	2.5k	8/	13 x 7 x 8	Opt., Vnl.	Blk. Knit	9	149.00 Each
	AC 600	Ported	6½			¾	Dome		40-21 ±3	88	10	4k	8/	16 x 9 x 8	Opt., Vnl.	Blk. Knit	13	249.00 Pair
	AC 650	Ported	6½			¾	Dome		40-21 ±3	91	10	2.5k	8/	17 x 10 x 8	Opt., Vnl.	Blk. Knit	17	325.00 Pair
	AC 800	Ported	8			1	Dome		35-21 ±3	92	10	2.2k	8/	19 x 11 x 11	Opt., Vnl.	Blk. Knit	18	425.00 Pair
	AC 850	Ported	8			1	Dome		30-21 ±3	93	10	2.2k	8/	26 x 10 x 11	Opt., Vnl.	Blk. Knit	24	500.00 Pair
	AC SUB	Ported Sub.	(2)6½					W	36-150 ±3	91	20	120	8/	21 x 12 x 11	Opt., Vnl.	Blk. Knit	30	260.00 Each
	96db	Dual Ported	(2)6½			1	Dhorm		48-20 ±3	96	8	1.8k		26 x 14 x 15	Blk. Cherry	Blk. Knit	60	750.00 Pair
	98db	Triple Ported	(2)8			1½	Dhorm	T-	45-20 ±3	98	5	1.8k		32 x 16 x 16	Blk. Cherry	Blk. Knit	72	895.00 Pair
	Pyramid	Home Th.; Rear Ch. or Surround	3			2	Cone		60-18	90				14 x 14 x 14	Wht.	Wht. Knit		250.00 Pair
	Wide Screen	Home Th.; Ctr. Ch.	4			1	Dome		90-20	90	15		8/	26 x 6 x 6	Blk.	Blk. Knit	11	300.00 Each
	Cinema I	Home Th.; Main & Ctr. Ch.											8/	Three Pieces	Blk.	Blk. Knit	28	325.00 Sys.
	Cinema 2	Home Th.; Main, Ctr. & Rear Ch.											8/	Five Pieces	Blk.	Blk. Knit	58	650.00 Sys.
	Cinema 3	Home Th.; Sats. & Sub.											8/	Six Pieces	Blk.	Blk. Knit	70	750.00 Sys.
	AC SUB SAT	Sats. & Sub.											8/	Three Pieces	Blk.	Blk. Knit	45	450.00 Sys.
	AC 3000	Home Th.; THX & AC-3	4			1	Dome		40-21		10		8/	10 x 6 x 8	Opt., Lacq.	Opt., Knit	9	300.00 Pair
	AC Center	Ctr. Ch.	(2)4			1	Dome		100-20		10		8/	6 x 15 x 6	Blk. Vnl.	Blk. Knit	11	200.00 Each
PIONEER	CS-G404	Bass Ref.	16	4¾	Cone	2½	Cone		30-20			2.5k,7k	6/	18 x 28 x 13	Oak	Blk.	34	198.00 Each
	CS-G304	Bass Ref.	12	4¾	Cone	2½	Cone		35-20			3.5k,7k	6/	15 x 26 x 13	Oak	Blk.	28	326.00 Pair
	CS-G204	Bass Ref.	10	3	Cone	2½	Cone		40-20			3k,6k	6/	14 x 25 x 11	Oak	Blk.	23	236.00 Pair
	CS-G104	Bass Ref.	10			2½	Cone		48-20			5k	6/	13 x 22 x 9	Oak	Blk.	14	166.00 Pair
	S-W700	Powered Sub.	(2)6½					W	40-150 (Var.)		Inc.	40-150 (Var.)		9 x 23 x 16	Blk.	Blk.	34	600.00 Each
	S-CR500	Ctr. Ch. & Surround	(2)6			2½	Cone		60-20				8/	Three Pieces	Blk.	Blk.	13	170.00 Sys.
	CS-C280K	Ctr. Ch.	(2)6			2½	Cone		60-20				8/	17 x 7 x 7	Blk.	Blk.	8	92.00 Each
	CS-X580K	Surround	(2)4						80-20				16/	7 x 11 x 6	Blk.	Blk.	5	80.00 Pair
	S-V401 K/H	Home Th.; 5 Sats. & Sub.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Six Pieces	Opt.	Opt., Mtl.	50	910.00 Sys.
	S-V301 K/H	Home Th.; 4 Sats. & Sub.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Five Pieces	Opt.	Opt., Mtl.	46	800.00 Sys.
	S-4D K/H	Home Th.; 3 Sats. & Sub.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Four Pieces	Opt.	Opt., Mtl.	42	680.00 Sys.
	S-3D K/H	Home Th.; Sat. & Sub.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Three Pieces	Opt.	Opt., Mtl.	38	570.00 Sys.
	S-C55 K/H	Ctr. Ch. Sat.		4	Cone	2½	Cone		150-20			1.3k	8/	7 x 11 x 5	Opt.	Opt., Mtl.	4	130.00 Each
	S-SR55 K/H	Surround Sat.		4	Cone	2	Cone		150-20			3k	8/	7 x 11 x 5	Opt.	Opt., Mtl.	4	230.00 Pair
	S-V201	5 Inf. Baf. Sats. & Sub.	8	4	Cone	1	Cone		40-20			150,5k	8/16	Six Pieces	Blk.	Blk. Knit	30	580.00 Sys.
	S-2D	Inf. Baf. Sat. & Sub.	8	4	Cone	1	Cone		40-20			150,5k	8/	Three Pieces	Blk.	Blk. Knit	24	350.00 Sys.
	S-CR22	Inf. Baf. Ctr. Ch. & Surround Sat.		4	Cone	1	Cone		150-20			5k	16/	Three Pieces	Blk.	Blk. Knit	6	230.00 Sys.
	S-CR400	Ctr. Ch. & Surround	(2)4						50-20				8/	Three Pieces	Blk.	Blk. Knit	13	160.00 Sys.
	CS-C250II Q/K	Bass Ref.	6			2½	Cone		50-20				8/	12 x 7 x 7	Blk. Oak	Blk. Knit	5	65.00 Each
	S-X7	Surround; Bass Ref.	3½						100-20				16/	6 x 8 x 5	Blk.	Blk. Mtl.	3	155.00 Pair
	CS-X500 Q/K	Surround; Ac. Sus.	4						100-20				8/	6 x 8 x 5	Opt.	Blk. Knit	3	70.00 Pair
	CS-G53/K	Bass Ref.	6			2½	Cone		55-20			5.2k	8/	9 x 15 x 8	Blk.	Blk. Knit	8	70.00 Each
	CS-G703	Bass Ref.	16	4¾	Cone	2½,¾	Cone, Dome		30-20			2.2k,7k, 12k	6/	18 x 40 x 13	Oak	Blk. Knit	44	240.00 Each
	CS-G503	Bass Ref.	12	4¾	Cone	2½,¾	Cone, Dome		35-20			2.2k,7k, 12k	6/	15 x 36 x 13	Oak	Blk. Knit	34	200.00 Each
PIONEER ELEC-TRONICS TECH-NOLOGY	CSL-50E/K	Indoor/Outdoor	4½						75-20	88	10		8/	11 x 6 x 9	Opt., Lexan	Opt., Steel	5	299.00 Pair
	CSL-70E/K	Indoor/Outdoor	4½			¾			75-22	88	10	7k	8/	11 x 6 x 9	Opt., Lexan	Opt., Steel	6	369.00 Pair
	CSL-250-J/T	Outdoor	6½						50-20	86			8/	13 x 16 x 10	Opt.		12	299.00 Each
	CSL-300-J/T	Outdoor	6½						50-20	86			8/	13 x 18 x 10	Opt.		14	369.00 Each
	CSL-100-J/T	Outdoor	6½			3½			70-20	82		1k	8/	14 x 14 x 9	Opt.		33	599.00 Each
	CSL-1000-J/T	Outdoor	6½			(2)3½			35-25	86		4k	8/	10 x 36 x 10	Opt.		61	999.00 Each
PLATINUM AUDIO LTD.	Solo	Home Th.	5			1	Dome		40-20 ±3	84	70	2.5k	8/4	8 x 13 x 13	Opt., Wood	Blk. Poly	28	2675.00 Pair
	Duo	Home Th.	(2)5			1	Dome		35-20 ±3	86	70	500,2.5k	8/4	8 x 21 x 13	Opt., Wood	Blk. Poly	40	3995.00 Pair
	Trio	Home Th.	(2)5			1	Dome		35-20 ±3	86	70	500,2.5k	8/4	8 x 40 x 13	Opt., Wood	Blk. Poly	70	4750.00 Pair
	Quattro	Home Th.	(4)5			1	Dome		30-20 ±3	87	70	500,2.5k	8/4	8 x 40 x 13	Opt., Wood	Blk. Poly	80	5995.00 Pair
(Continued)	Studio One	Home Th.	5			1	Dome		50-20 ±3	87	30	2.5k	8/5	8 x 13 x 13	Blk.	Blk. Mtl.	20	1250.00 Pair

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CIRCLE NO. 147 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PLATINUM AUDIO LTD. (Continued)	Stage One	Ctr. Ch.	5			1	Dome		45-20 ±3	85	50	2.5k	8/4	19 x 8 x 9	Opt., Wood	Blk. Poly	25	1395.00 Each
	Stage Two	Ctr. Ch.	(2)5			1	Dome		40-20 ±3	87	50	500,2.5k	8/4	19 x 18 x 9	Opt., Wood	Blk. Poly	35	1995.00 Each
	Auditorium	Rear. Ch.; Surround; Bipole/Dipole	(2)4½			(2)1	Coax. Domes		100-20 ±3	86	30	3.5k	16/8	14 x 8 x 9	Opt., Wood	Blk. Poly	25	2450.00 Pair
	Reference One	Home Th.	5			1	Dome		40-20 ±2	85	70	2.5k	8/4	8 x 13 x 13	Gran.	Blk. Poly	46	4695.00 Pair
	Reference Two	Home Th.	(2)5			1	Dome		35-20 ±2	87	70	500,2.5k	8/4	8 x 21 x 13	Gran.	Blk. Poly	70	7995.00 Pair
	Reference Three	Home Th.	(2)5			1	Dome		33-20 ±2	87	70	500,2.5k	8/4	8 x 48 x 13	Gran.	Blk. Poly	140	9995.00 Pair
	Reference Four	Home Th.	(4)5			1	Dome		30-20 ±2	88	70	500,2.5k	8/4	8 x 48 x 13	Gran.	Blk. Poly	150	13,995. Pair
P.M.C.	TB-1	Trans. Line	7			1	Dome			90		2.5k			Blk. Ash			1025.00 Pair
	LB-1	Trans. Line	4			1	Dome			87		2.5k			Opt., Wood			2160.00 Pair
	AB-1	Trans. Line	9			1	Dome			89		2k			Opt., Wood			3420.00 Pair
	MB-1	Trans. Line	12	3	Dome	1	Dome			91		4k			Opt., Wood			8320.00 Pair
	BB-5	Trans. Line	15	3	Dome	1	Dome			91		4k			Opt., Wood			11,970. Pair
POLK AUDIO	LS90	Ported	(4)6½			1	Dome		20-26	90	30	2.5k	8/	40 x 13 x 15	Opt.	Blk. Knit	69	849.95 Each
	LS70	Ported	(2)7½			1	Dome		25-26	90	30	2.5k	8/	37 x 12 x 15	Opt.	Blk. Knit	59	From 599.95 Each
	LS50	Ported	(2)6½			1	Dome		30-26	89	20	2.5k	8/	33 x 11 x 12	Opt.	Blk. Knit	46	From 449.95 Each
	LS f/x	Ac. Sus.; Dipole/Bipole	(2)4½			(2)1	Domes		60-26	89	15	3k	8/	11 x 6 x 9	Opt.	Opt., Knit	9	599.95 Pair
	RT16	A/V; Ported	(2)7½			1	Dome		25-26	90	30	2k	8/	40 x 9 x 16	Opt.	Blk. Knit	57	499.95 Each
	RT12	A/V; Ported	(2)6½			1	Dome		28-25	90	20	2k	8/	37 x 8 x 13	Opt.	Blk. Knit	45	399.95 Each
	RT10	A/V; Ported	7½			1	Dome		30-25	89.5	20	3.3k	8/	34 x 9 x 10	Opt.	Blk. Knit	39	299.95 Each
	RT8	A/V; Ported	6½			1	Dome		33-25	89	20	2k	8/	32 x 8 x 10	Opt.	Blk. Knit	36	249.95 Each
	RT7	A/V; Ported	7½			1	Dome		35-26	89.5	20	3.3k	8/	19 x 10 x 12	Opt	Blk. Knit	27	199.95 Each
	RT5	A/V; Ported	6½			1	Dome		39-25	89	20	3.5k	8/	15 x 9 x 10	Opt.	Blk. Knit	20	149.95 Each
	RT3	A/V; Ported	5¾			1	Dome		50-25	89	20	3.3k	8/	13 x 8 x 9	Opt.	Blk. Knit	15	109.95 Each
	RM7000	Sats., Ctr. Ch. & Powered Sub.	8	(4)3½	Cones	(3)½	Domes		22-22	89	25; 65 Inc.	150,3.5k	8/	Four Pieces	Opt.	Opt., Knit	56 Sys.	1349.95 Sys.
	RM5000II	Sats., Ctr. Ch. & Sub.	(2) 6½,10	(4)3½	Cones	(3)½	Domes		25-22	89	25	150,3.5k	8/	Four Pieces	Opt.	Opt., Knit	52 Sys.	1099.00 Sys.
	RM4000	Sats., Ctr. Ch. & Sub.	(2) 6½,10	(3)3½	Cones	(3)½	Domes		25-22	89	25	150,3.5k	8/	Four Pieces	Opt.	Opt., Knit	45 Sys.	999.00 Sys.
	RM3000II	Sats. & Sub.	(2) 6½,10	3½	Cone	½	Dome		25-22	89	10	150,3.5k	8/	Three Pieces	Opt.	Opt., Knit	40 Sys.	849.95 Sys.
	RM2000II	Sats.		3½	Cone	½	Dome		150-22	89	10	3.5k	8/	7 x 4 x 6	Opt.	Opt., Knit	5	499.95 Pair
	RM2500C	A/V; Ctr. Ch.		(2)3½	Cones	½	Dome		125-22	89	10	3.5k	8/	4 x 11 x 6	Blk.	Blk. Knit	11	299.95 Each
	CS350LS	A/V; Ctr. Ch.; Ported	(4)4½			1	Dome		60-26	91	10		8/	26 x 7 x 11	Blk.	Blk. Knit	17	449.95 Each
	CS250S	A/V; Ctr. Ch.; Ported	(2)4½			1	Dome		80-25	90	10		8/	18 x 6 x 8	Blk.	Blk. Knit	10	299.95 Each
	CS200	A/V; Ctr. Ch.	(2)4½			½	Dome		90-20	89	10		8/	18 x 6 x 6	Blk.	Blk. Knit	7	219.95 Each
	CS150	A/V; Ctr. Ch.	(2)4½			½	Dome		100-20	89	10		8/	18 x 6 x 6	Blk.	Blk. Knit	7	199.95 Each
	PSW300	Powered Sub.	10					W	19-200		150 Inc.	50-150 (Var.)		18 x 12 x 20	Blk.		45	799.95 Each
	PSW100	Powered Sub.	8					W	22-200		65 Inc.	50-150 (Var.)		14 x 11 x 20	Opt.		36	549.95 Each
	M5	Ported	6½			1	Dome		32-25	91	20	3k	8/	13 x 8 x 9	Opt.	Opt.	10	199.95 Each
	AWM5	Outdoor; Ported	6½			1	Dome		32-25	91	20	3k	8/	13 x 8 x 9	Wht.	Wht. Plast.	10	249.95 Each
	M3II	Ported	5¼			½	Dome		60-22	89	20	3k	8/	11 x 7 x 8	Opt.	Opt.	7	119.95 Each
	M3II Video	A/V; Ported	5¼			½	Dome		60-22	89	20	3k	8/	11 x 7 x 8	Opt.	Opt.	7	149.95 Each
	AWM3II	Outdoor; Ported	5¼			½	Dome		60-22	89	20	3k	8/	11 x 7 x 8	Wht.	Wht. Plast.	7	169.95 Each
	Mini-Monitor	Ported	5¼			1	Dome		42-25	90	10	3k	8/	11 x 7 x 7	Blk.	Blk. Knit	8	89.95 Each
	AB805	In-Wall	(2)6½			1	Dome		30-25	91	20	3k	8/	6 x 16 x 3	Wht.	Wht. Mtl.	8	599.95 Pair
	AB705	In-Wall	6½			1	Dome		32-25	90	20	3k	8/	6 x 10 x 3	Wht.	Wht. Mtl.	5	399.95 Pair
	AB505	In-Wall	5¼			½	Dome		67-20	89	20	[illegible]	8/	6 x 9 x 3	Wht.	Wht. Mtl.	4	269.95 Pair
	AB610	In-Wall	6½			¾	Dome		40-20	90	10	[illegible]	8/	7 Dia.	Wht.	Wht. Mtl.	4	269.95 Pair
	AB410	In-Wall	5¼						60-17.5	87	10	[illegible]	8/	7 Dia.	Wht.	Wht. Mtl.	3	159.95 Pair
	Signature Reference Theatre (with remote control)	Home Th.; 2 Sats., Ctr. Ch., 2 Rear & 2 Powered Subs.	(2)10	(20) 5¼, (4)4½	Cones	7	Dome	W	15-26	87	100; 300 Inc.	[illegible]800, [illegible] 3k; [illegible]280 (Var.)	8/	Seven Pieces	Blk. Lacq. Ash	Blk. Knit		8990.00 Sys. w/Cntrl. Ctr.
POSH SPEAKER SYSTEMS	835-SX (w/Crossover)	Ac. Sus. Stereo Sub.	8						35-120 ±3	90	20	[illegible]0	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	835-S	Ac. Sus. Stereo Sub.	8						35-120 ±3	90	20	Opt.	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	835-MX (w/Crossover)	Ac. Sus. Sub.	8						35-120 ±3	90	20	120	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	835-M	Ac. Sus. Sub.	8						35-120 ±3	90	20	Opt.	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	In-Wall 5	In-Wall/In-Ceiling Inf. Baf.	8			¾	Dome		60-20 ±3	90	10	5k	8/	18 x 18 x 1	Blk. Plast.	Wht. Mtl.	6	
	Retro 5	In-Wall/In-Ceiling Inf. Baf.	8			¾	Dome		60-20 ±3	90	10	5k	8/	10 x 14 x 1	Blk. Plast.	Wht. Mtl.	4	
	In-Wall 9	In-Wall/In-Ceiling Inf. Baf.	8			1	Dome		45-20 ±3	90	10	5k	8/	18 x 18 x 1	Blk. Plast.	Wht. Mtl.	7	
	Retro 9	In-Wall/In-Ceiling Inf. Baf.	8			1	Dome		45-20 ±3	90	10	[illegible]	8/	10 x 14 x 1	Blk. Plast.	Wht. Mtl.	5	
	528	Home Th.; In-Ceiling Ac. Sus.	8			¾	Dome		47-20 ±3	90	10	5k	8/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	11	
	928	Home Th.; In-Ceiling Ac. Sus.	8			1	Dome		35-20 ±3	90	10	5k	8/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.		
PRES SPEAKERS (Continued)	Mini S	Bass Ref.	6½			1	Dome		45-22 ±3	91	40	2k	8/7	17 x 8 x 10	Red Oak	Blk. Poly	18	390.00 Pair
	Ibex	Bass Ref.	8	1½	Dome	1	Dome		38-22 ±3	91	40	2k,7k	6/4	24 x 10 x 13	Red Oak	Blk. Poly	25	590.00 Pair
	Mini Dual	Bass Ref.	10	1½	Dome	7x3	Compr. Horn		32-22 ±3	92	40	2k,7k	6/4	26 x 14 x 15	Red Oak	Blk. Poly	30	690.00 Pair

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Stereo Review, Audio, Sound & Image, Home Theater Technology, Video Review...

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S-90

...response, from 500 Hz to 20 KHz, was among the flattest we have ever measured...."—*Stereo Review*

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"I had much fun with the M&K's loud and clean capabilities, their effortlessness, and the vast quantities of clean bass they can generate."

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S-80

"Extremely clear, with lots of detail and ambience"

"'A' for Sound Quality"—*Sound and Image*

S-90 / MX-90

★★★★★ *(five stars)*

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—Sound & Image

V-125

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PRES SPEAKERS (Continued)	Dual	Bass Ref.	10,6½	1½	Dome	7x3	Compr. Horn		32-22 ±3	92	40	100,2k,7k	6/4	37 x 15 x 14	Red Oak	Blk. Poly	40	890.00 Pair
	Quad Dual	Bass Ref.	(2)10, 6½	1½	Dome	7x3	Compr. Horn		32-22 ±3	92	40	100,300, 2k,7k	6/4	56 x 15 x 14	Red Oak	Blk. Poly	50	1200.00 Pair
	Classic I	Phase Aligned; Bass Ref.	11¾	3	Dome	1			30-22	92	100	800,4k	6/5	Three Pieces	Red Oak	Blk. Poly		1990.00 Sys.
	PR I	Pas. Rad. Sub.	15,12						30-100	92	40	90	8/8	42 x 20 x 14	Red Oak	Blk. Poly		390.00 Each
	PR II	Pas. Rad. Sub.	(2)12						33-100	92	40	90	8/8	28 x 15 x 14	Red Oak	Blk. Poly		390.00 Each
	TL12	Trans. Line Sub.	12						25-100	90	40	90	8/8	37 x 20 x 27	Red Oak	Blk. Poly		650.00 Each
	TL15	Trans. Line Sub.	15						25-100	93	40	90	8/8	32 x 20 x 41	Red Oak	Blk. Poly		650.00 Each
PROAC	Response 1S	Tuned Port	5			¾	Dome		45-20 ±5	86	50	5k	8/	12 x 7 x 9	Opt., Wood	Blk. Knit	18	1800.00 Pair
	Response 2S	Tuned Port	7			¾	Dome		35-20 ±5	87	75	5k	8/	18 x 9 x 11	Opt., Wood	Blk. Knit	30	3200.00 Pair
	Response 2.5	Tuned Port	7			¾	Dome		30-20 ±5	86	100	4k	8/	43 x 8 x 10	Opt., Wood	Blk. Knit	65	4500.00 Pair
	Response 3.5	Tuned Port	(2)7			1	Dome		25-20 ±5	88	100	2.5k	8/	52 x 11 x 12	Opt., Wood	Blk. Knit	135	7500.00 Pair
	Response 4	Tuned Port	(2)10	(2)3	Domes	1	Dome		20-20 ±5	89	150	100,1.5k, 5k	8/	65 x 14 x 17	Opt., Wood	Blk. Knit	300	18,000. Pair
	Tablette 50	Tuned Port	5			¾	Dome		50-20 ±5	87	30	5k	8/	11 x 7 x 9	Opt., Wood	Blk. Knit	16	975.00 Pair
	Studio 100	Tuned Port	7			1	Dome		40-20 ±5	88	50	2.5k	8/	16 x 8 x 10	Opt., Wood	Blk. Knit	23	1400.00 Pair
	Studio 150	Tuned Port	(2)5			¾	Dome		40-20 ±5	89	75	3.5k	8/	39 x 8 x 10	Opt., Wood	Blk. Knit	55	2300.00 Pair
	Studio 200	Tuned Port	(2)7			1	Dome		30-20 ±5	90	100	2.5k	8/	43 x 12 x 10	Opt., Wood	Blk. Knit	85	3200.00 Pair
PROBE AUDIO LABS	Martinet	Dipole; Bass Ref.; 2 Sats. & 2 Subs.	(2)12	(2)6½	Cones	(3)1	Domes		20-20 ±3	96	100		4/3.2	Four Pieces	Oak	Blk. Knit	500 Sys.	15,995. Sys.
	Jayde	Home Th.; Dipole; 2 Sats. & 2 Subs.	8	6½	Cone	1	Dome		35-20 ±3	92	50		8/7	Four Pieces	Oak	Blk. Knit	200 Sys.	3595.00 Sys.
	Inaugural	Home Th.; Vented	8		Cone	1	Dome		35-20 ±3	89	50		8/7.8	36 x 10 x 12	Oak	Blk. Knit	75	1895.00 Pair
	Syrinx	Home Th.; Ctr. Ch.	(2)6½		Cone	1	Dome		55-20 ±3	92	20		4/3.8	18 x 8 x 7	Oak	Blk. Knit	50	1195.00 Each
	Monad	Home Th.; Vented	6½			¾	Dome		50-20 ±3	88	30		8/7	13 x 8 x 11	Oak	Blk. Knit	35	1095.00 Pair
	FM12	Vented Sub.	12					SW	20-100	89	50		8/	16 x 14 x 14	Oak		70	895.00 Each
PROFESSIONAL TECHNOLOGIES	Modula 12	Ported Sub.	12						37-180 ±3	88	30	Var.	8/		Oak		39	399.00 Each
	Modula 8	Ported; Add-On Mid-Bass	8						32-3.5 ±3	88	30	Var.	8/		Oak		30	369.00 Each
	Modula 4CM	Add-On Midrange		4	Cone				200-4	90	30	Var.	8/		Oak		20	379.00 Each
	Modula 2DM	Add-On Midrange		2	Dome				1k-10k	89	30	Var.	8/		Oak		20	352.00 Each
	Modula 1.25DT	Add-On Tweeter				1½	Dome		1.2k-25k	91	30	Var.	8/		Oak		20	299.00 Each
	Modula 1ADT	Add-On Tweeter				1	Dome		1.5k-30k	90	30	Var.	8/		Oak		20	279.00 Each
	PT265D	Tuned Port	(2)6½			1¼	Dome		40-20 ±3		10	3k	8/	12 x 14 x 17	Opt.	Opt.	35	679.00 Pair
	PT6521	Tuned Port	6½			1	Dome	No	45-20 ±3	89	10	3k	8/	13 x 12 x 17	Opt.	Opt.	20	579.00 Pair
	PT821	Tuned Port	8			1¼	Dome	No	31-20 ±3	91	10	2k	8/	10 x 13 x 35	Opt.	Opt.	40	849.00 Pair
	PT8341	Tuned Port	8	4½	Cone	1	Dome	No	37-20 ±3	90	10	300,3k	8/	13 x 12 x 27	Opt.	Opt.	55	899.00 Pair
PSB	Ambient I	Dipole; Surround	(2)4½			(2)½	Domes		80-20	89	10	3k	8/6	9 x 8 x 7	Opt.	Opt.	7	350.00 Pair
	Ambient II	Dipole; Surround	(2)5¼			(2)½	Domes		75-20	90	10	3k	8/6	11 x 11 x 8	Opt.	Opt.	10	450.00 Pair
	Stratus C6	Ctr. Ch.; Tuned Port	(2)6½			(2)1	Domes		65-20 ±1.5	93	10	2.2k	8/8	8 x 24 x 12	Opt., Blk.	Blk.	34	From 700.00 Each
	Arc Alpha	In-Wall	6½			½	Dome		50-20 ±2.5	90	10	3k	6/5	12 x 9 x 4	Wht.	Wht. Mtl.	6	
	Arc 500	In-Wall	8			¾	Dome		40-20 ±2.5	90	10	2.5k	6/5	13 x 10 x 4	Wht.	Wht. Mtl.	7	
	1000	Tuned Port	(2)6½			1	Dome		45-20 ±1.5	91	10	2.2k	4/4	37 x 9 x 13	Opt.	Blk.	50	From 1000.00 Pair
	Alpha	Tuned Port	6½			½	Dome		90-20 ±2	90	10	3k	6/5	13 x 9 x 10	Opt.	Blk.	10	199.00 Pair
	Alpha-SE	A/V; Tuned Port	6½			½	Dome		90-20 ±2	90	10	3k	6/5	13 x 9 x 10	Opt.	Opt.	10	250.00 Pair
	300	Tuned Port	6½			¾	Dome		75-20 ±2	89	10	3k	6/5	14 x 8 x 9	Opt., Oak	Blk.	13	299.00 Pair
	400	Tuned Port	6½			¾	Dome		60-20 ±1.5	87	15	2.5k	6/5	16 x 8 x 12	Opt., Oak	Blk.	18	399.00 Pair
	500	Tuned Port	8			¾	Dome		50-20 ±1.5	90	10	2.2k	6/5	23 x 10 x 12	Opt., Oak	Blk.	29	499.00 Pair
	600	Tuned Port	(2)6½			¾	Dome		50-20 ±1.5	91	10	2.2k	8/8	31 x 9 x 13	Opt.	Blk. Knit	32	599.00 Pair
	800	Tuned Port	(2)8			1	Dome		48-20 ±1.5	90	10	2k	8/8	35 x 10 x 13	Opt., Oak	Blk.	45	799.00 Pair
	200C	Ctr. Ch.; Tuned Port	(2)5¼			½	Dome		75-21 ±1.5	92	10	2.8k	8/8	7 x 19 x 10	Blk.	Blk. Knit		300.00 Each
	100C	Ctr. Ch.; Tuned Port	(2)4½			½	Dome		95-20 ±2	91	10	3k	6/6	7 x 17 x 6	Blk. Ash Vnl.	Blk.	13	179.00 Each
	Stratus C-5	Ctr. Ch.; Tuned Port	(2)5¼			(2)½	Domes		70-21 ±1.5	92	10	2.8k	8/8	7 x 19 x 10	Opt.	Blk. Knit		From 500.00 Each
	Stratus Mini	Tuned Port	6½			¾	Dome		55-20 ±1.5	86	15	2.2k	4/4	16 x 9 x 13	Opt.	Blk. Knit	45	From 950.00 Pair
	Stratus Silver	Tuned Port	(2)6½			1	Dome		40-20 ±1.5	89	15	500,2.1k	4/4	39 x 9 x 13	Opt.	Blk. Knit	60	From 1500.00 Pair
	Stratus Gold	Tuned Port	10	6	Cone	1	Dome		36-20 ±1	88	15	250,2.2k	4/4	45 x 16 x 17	Opt.	Blk. Knit	95	From 2100.00 Pair
	HW-1	In-Wall	6½			¾	Dome		56-20 ±2	89	5	2.4k	8/8	12 x 9 x 4	Wht.	Wht. Mtl.		350.00 Pair
	Alpha Subsonic	Tuned Port Sub.	(2)6½					W	45-100	92	10	100	8/8	16 x 20 x 17	Blk.	Blk. Knit	37	249.00 Each
	Subsonic III	Powered, Tuned Port Sub.	12					W	Var.	92	180 Inc.	50-150 (Var.)		17 x 16 x 16	Gloss Blk.	Blk. Knit	49	799.00 Each
	Subsonic II Powered	Powered, Tuned Port Sub.	12					W	Var.	92	90 Inc.	Var.		16 x 16 x 16	Blk. Oak	Blk. Knit	43	599.00 Each
QUAD	ESL-63 U.S.A. Monitor	ES Dipole							32-22 ±3	86	100		8/5	36 x 26 x 10	Oak	Blk. Knit	42	5995.00 Pair
	Gradient SW-63	Dipole Sub.	(2)12					W	28-110 +0,-3	86	50	110	16/ or 4/	18 x 26 x 10	Blk.	Blk. Knit	45	2995.00 Pair w/Xover
	Gradient SW-57	Dipole Sub.	(2)8					W	28-150 +0,-3	86	25	150		9 x 20 x 6	Blk.	Blk. Knit	20	1995.00 Pair w/Xover
QUADRATURE (Continued)	DSP 1a Grand	Active DSP	(24) 6½	(12) 5½	Cones	(20)1	Domes			93	200	150,2k	6/3.5	Three Pieces Per Side	Opt.	Blk. Knit	945 Side	From 45,000. Sys. w/DSP Mod.
	DSP 1a	Active DSP	(12) 6½	(12) 5½	Cones	(20)1	Domes			91	150	150,2k	6/3.5	Two Pieces Per Side	Opt.	Blk. Knit	630 Side	From 38,000. Sys. w/DSP Mod.

Satellite and Subwoofer Speakers: The "Overnight Success" of the '90s.

MX-100
Powered Subwoofer

Overnight, it seems, virtually everyone has discovered the advantages of the satellite-subwoofer speaker concept—*especially* for use in the home theater.

1994 marks M&K Sound's *twentieth year* at the forefront of this technology. After two decades of developing and refining this concept, we are flattered to see satellite and subwoofer speaker systems become the dominant choice for the multichannel home theater.

M&K speakers have been found in Hollywood screening rooms (the earliest home theaters) since the 1970s.

Long acknowledged as the deep-bass specialists, we've also been pioneers in direct-to-disc and digital audiophile recording with our RealTime Records label—the first U.S. label to release compact discs.

TWENTIETH

1974 M&K 1994

ANNIVERSARY

S-1C Satellite
Speaker

We celebrate our twentieth anniversary by introducing the new M&K S-1C.

This *first* Push-Pull Dual-Driver Satellite speaker exceeds the superb musicality of its legendary predecessors, thanks to M&K's unique Transmission-Line tweeter and several other significant improvements.

Combine the S-1C with an M&K MX-series Deep Bass Powered Subwoofer to create a *high-performance*, flexible system that can be optimized for both two-channel music and multichannel film and music reproduction.

With six Satellite and thirteen Powered Subwoofer speaker models, M&K gives you the widest selection in the industry.

Choose M&K and discover what twenty years of cutting-edge expertise can bring to your listening experience.

MILLER & KREISEL
SOUND CORPORATION

10391 Jefferson Boulevard
Culver City, California 90232
310 204-2854, FAX: 202-8782

CIRCLE NO. 65 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Superweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
QUATRATURE (Continued)	DSP 2a	Active DSP	(6)6½	(6)5½	Cones	(10)1	Domes			89	125	150,2k	8/5	Two Pieces Per Side	Opt.	Blk. Knit	330 Side	From 25,000. Sys. w/DSP Module
	DSP 3a	Active DSP	(4)6½	(3)5½	Cones	(6)1	Domes			90	100	170,2.5k	8/4	68 x 13 x 17	Opt.	Blk. Knit	176	From 16,000. Pair w/DSP Module
	DSP 4	Active DSP	(2)8	(2)5½	Cones	(4)1	Domes			89	100	220,2.5k	6/3.5	57 x 13 x 16	Opt.	Blk. Knit	181	From 9975.00 Pair w/DSP Module
	DSP 5	Active DSP	10	5½	Cone	1	Dome			88	100	375,2.5k	8/6	47 x 13 x 14	Opt.	Blk. Knit	125	From 5200.00 Pair w/DSP Module
QUANTA TECHNOLOGIES	The Amazing Mini-Monitor	Vented	5¼			1	Dome		54-22 ±3	88	20	2.5k	8/6	17 x 7 x 11	Matte Blk.	Gray Knit	20	997.00 Pair; Kit, 688.00
	III MKII	Hybrid Line	6½			1	Dome		47-20 ±3	89	25	2k	8/6	20 x 9 x 13	Matte Blk.	Gray Knit	28	1490.00 Pair; Kit, 1045.00
	VII MKII	Hybrid Line	8			1⅛	Dome		29-20 ±3	91	40	2k	8/6.2	34 x 11 x 18	Matte Blk.	Gray Knit	58	3500.00 Pair; Kit, 2850.00
	A Sub-Woofer	Vented Sub.	8						30-200 ±3	89	40		8/5.3	25 x 11 x 17	Matte Blk.	Blk. Knit	45	1290.00 Pair; Kit, 899.00
	B Sub-Woofer	Hybrid Line Sub.	10						25-200 ±3	92	60		8/5.2	34 x 14 x 24	Matte Blk.	Blk. Knit	78	3250.00 Pair; Kit, 2450.00
	C Sub-Woofer (The Rock)	Vented Stereo Sub.	(2)10						26-200 ±3	92	60		8/5.2	24 x 24 x 37	Matte Blk.	Blk. Knit	175	6500.00 Each
	Baby Pyramid MKII	Vented	5¼			1⅛	Dome		54-20 ±3	91	40	2k	8/5.3	15 x 10 x 11	Matte Blk.	Gray Knit	22	3990.00 Pair
	Baby Pyramid MKIII	Vented	5¼			1⅛	Dome		50-20 ±3	89	40	2k	8/5.2	16 x 11 x 12	Opt.	Opt.	44	5500.00 Pair
	The Pyramid	Vented	8			1⅛	Dome			93	40	2k	8/		Opt.	Opt.		9000.00 Pair
	Full Pyramid	Vented	10	5¼	Cone	1⅛	Dome		27-20 ±3	91	60	75,2k	8/5.2	Four Pieces	Matte Blk.	Gray Knit	400 Sys.	38,000. Sys.
	Great Pyramid	Vented	12	6½	Cone	1⅛	Dome		25-20 ±3	92	60	75,2k	8/4.2	Four Pieces	Opt.	Opt.	500 Sys.	78,000. Sys.
QUANTUM SOUND	AP2200 Meadow	Torque Drive	22x14						40-20 ±2	90	50		8/5.6		Blk. Ash	Blk. Knit		3000.00 Pair
	AP4400 Field	Torque Drive	44x14						40-20	92	100		8/5.6		Blk. Ash	Blk. Knit		8000.00 Pair
	CB2003 Grand Canyon	Servo Drive Sub.	(2)15, (2)18						14-125 ±2	91	100	125	4/3.1	23 x 18 x 37	Blk. Ash	Blk. Knit		3000.00 Each
QUARZ	PSW12	Powered Sub.	12						18-80 ±3		60 Inc.		8/	23 x 14 x 8	Opt.	Opt.	37	699.00 Each
	SW12	Slave Sub.	12						18-80 ±3				8/	23 x 14 x 8	Opt.	Opt.	30	349.00 Each
	TG Sys. I	Main, Ctr. Ch., Dipole Rear Ch. & Powered Sub. w/Slave	(2)12	(8)5	Cones	(7)1	Cones		18-20 ±3		20		8/	Seven Pieces	Opt.	Opt.	120 Sys.	1499.00 Sys.
	TG Sys. VI	4 Sats., Ctr. Ch. & Powered Sub.	12	(6)5	Cones	(5)1	Cones		18-20 ±3		20		8/	Six Pieces	Opt.	Opt.	66 Sys.	999.00 Sys.
	Q15	In-Wall; Sealed	5			1	Cone				10		8/	10 x 10 x 3	Opt.	Opt.	5	199.00 Pair
	Q25	In-Wall; Sealed	5			1	Cone				10		8/	22 x 10 x 3	Opt.	Opt.	9	299.00 Pair
	Q35	In-Wall; Ported	5			1	Cone				10		8/	36 x 10 x 3	Opt.	Opt.	13	399.00 Pair
	C205	In-Wall; Ctr. Ch.; Sealed	(2)5			1	Cone				10		8/	7 x 17 x 5	Opt.	Opt.	9	249.00 Pair
	E120	In-Wall; Dipole Rear Ch.; Sealed	(2)5			(2)1	Cones				10		8/	10 x 10 x 6	Opt.	Opt.	9	399.00 Pair
QUINTESSENCE ACOUSTICS	Stealth	Bass Ref.	(2)18, (4)12	(4)7	Cones	(4)1, ½	Domes, Ribbon	No	18-39 ±2	97	50	50,150, 3k,10k	4/	Four Pieces	Opt.	Cloth	1050 Sys.	39,850. Sys. w/Xover
	Studio	Bass Ref.	(4)8	(2)7	Cones	(2)1	Domes	No	27-32 ±3	91	100	200,3k	6/	14 x 46 x 21	Opt.	Cloth	500 Sys.	10,000. Sys. w/Xover
	Black Hole	Bass Ref. Sub.	18						18-200 ±1	98	50	50-150 (Var.)	8/	28 x 32 x 21	Opt.	Cloth	400	7000.00 Each w/Xover
	Black Hole Jr.	Sub.	15						24-200 ±2	95	100	Var.		26 x 20 x 18	Opt.	Cloth	130	3900.00 Each
THE RADIA SERIES	RD-75 System	In-Wall	12			1¼ x 75	Planar Mag.		20-20 ±3	87	100	150	8/6	Four Pieces		Wht. Mtl.	80 Sys.	
	RD-50 System	In-Wall	12			1¼ x 50	Planar Mag.		20-20 ±3	87	100	150	8/4	Four Pieces		Wht. Mtl.	70 Sys.	
	RD-50	In-Wall				1¼ x 50	Planar Mag.		150-20 ±3	87	100	150	4/4	52 x 6		Wht. Mtl.	35	
	RD-75	In-Wall				1¼ x 75	Planar Mag.		150-20 ±3	87	100	150	6/6	79 x 6		Wht. Mtl.	25	
	LF-12	In-Floor Sub.	12						20-150 ±3	87	100	150	8/8	15 x 15 x 6			5	
	LF-24	In-Floor Sub.	(2)12						20-150 ±3	87	100	150	4/4	15 x 28 x 6			8	
RCA	SP2900T	Bass Ref.	8	5	Cone	1	Dome		55-20 ±6	90	5	1k,10k	8/8	13 x 46 x 11		Blk. Knit	40	299.00 Each
	SP3700S3	Ctr. Ch. or Surround; Bass Ref.	3½						200-8 ±4.5	88	5		8/8	6 x 4 x 3	Gray	Gray Mtl.	2	149.00 Each
	SP1320C	Home Th.; Ctr. Ch.; Inf. Baf.	(2)3½			1	Dome		170-20 ±4	86	5	2.5k	8/6.9	5 x 17 x 8	Blk. Vnl.	Gray Knit	9	199.00 Each
	SP1420T	Bass Ref.	(2)6½			1	Dome		63-20 ±3	86	5	2.5k	8/6.9	45 x 8 x 14	Blk. Vnl.	Gray Knit	39	299.00 Each
	SP3300BS2	Bass Ref.	6½			1	Dome		80-20 ±3	86	5	2.5k	8/6.9	14 x 8 x 13	Blk. Vnl.	Gray Knit	14	399.00 Pair
	SP3350SW	Powered Sub.	8						30-200		50 Inc.	50-150 (Var.)		17 x 12 x 14	Blk. Vnl.	Gray Knit	20	449.00 Each
RDL ACOUSTICS	RDL FS-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	25 x 11 x 11	Cherry Lacq.	Blk. Knit	32	549.00 Pair
	RDL F-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	25 x 11 x 11	Cherry Lacq.	Blk. Knit	31	549.00 Pair
	RDL B-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	20 x 11 x 11	Cherry Lacq.	Blk. Knit	27	449.00 Pair
(Continued)	RDL S-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	12 x 12 x 12	Cherry Lacq.	Blk. Knit	19	449.00 Pair

As virtually every speaker manufacturer rushes to deliver "home theater" speakers to the marketplace, M&K amasses nearly twenty years of experience in the field—dating back to Hollywood screening-room installations in the 1970s.

M&K engineers have spent well over a decade studying the varied aspects of surround sound—including encoding and decoding; soundtrack recording; and the differences between reproducing sound in theaters and in homes.

M&K speakers *excel* in the reproduction of *all* source material. Accuracy, low coloration, pinpoint imaging, wide dynamic range, and deep-bass reproduction are all critical for music as well as film soundtracks. M&K Satellites and Subwoofers have been acclaimed for these attributes since the '70s.

And this is why M&K knows that any speaker that claims to be optimized for either music or film sound, one at the expense of the other, will never reproduce *either one* properly.

M&K Home Theater Systems

Conventional speakers make the music and effects on film soundtracks compressed and dull. But M&K's exciting dynamics and "quick" transients give you precise 3-D imaging and a lifelike presence.

M&K Satellites are *timbre-matched*, using virtually identical speaker drivers, crossovers, and frequency response, for a seamless 360° surround-sound performance. With an all-M&K home theater system, voices and effects do not change character when their sound moves from left to right or front to back in your room.

Even if you are just adding an M&K subwoofer, front/center, or surround

speaker to your present system, M&K's unique timbre controls allow you to "fine-tune" the sound of your new M&K speakers to achieve the closest possible timbre-match with your existing speakers—even if they are not M&Ks.

M&K Center Channel Speakers

Beware of inexpensive "center channel" speakers. In Pro-Logic, the center channel speaker is driven the hardest, and often reproduces as much sound as the left and right speakers combined.

Each one of M&K's six individually-available Satellites has exceptional dynamic range and high output to meet and exceed the tremendous demands of the center channel.

M&K Powered Subwoofers

Legendary for their massive output, exceptional detail, and articulation, M&K's thirteen internally-powered Subwoofers set the industry's standards for high-performance deep bass.

M&K's innovative Push-Pull Dual Driver subwoofers deliver a major improvement by virtually eliminating even-order harmonic distortion, *and* doubling efficiency (same as doubling amplifier power) with four times the output of single driver subwoofers.

Whether you choose our state-of-the-art Home THX® Audio speaker system, an add-on set of surround speakers, or anything in between, no other speakers will give you the exciting performance, sound quality, flexibility and compatibility of M&K's home theater component speakers.

MILLER & KREISEL SOUND CORPORATION

10391 Jefferson Blvd., Culver City, CA 90232
(310) 204-2854 • Fax: (310) 202-8782

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CIRCLE NO. 66 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
RDL ACOUSTICS (Continued)	RDL AV-1	Ac. Sus.	4			1	Dome			87	15	2k	8/5	12 x 7 x 4	Blk. Lacq.	Blk. Knit	8	115.00 Each
	RDL 3-Piece System	Ac. Sus.; Sat. & Sub.	8	4	Cone	1	Dome			87	15	150,2k	8/5	Three Pieces	Blk. Lacq.	Blk. Knit	33	385.00 Sys.
	RDL Home Theater Set	Home Th.; Ac. Sus.; 5 Sat. & Sub.	8	4	Cone	1	Dome			87	15	150,2k	8/5	Six Pieces	Blk. Lacq.	Blk. Knit	57 Sys.	680.00 Sys.
	Micro-Monitor	Ac. Sus.	5¼			1	Cone		70-20 ±3	86	15	3k	6/5	11 x 7 x 7	Blk. Vnl.	Blk. Knit	6	136.00 Pair
	Mini-Reference	Ac. Sus.	6½			1	Cone		55-20 ±3	88	15	3k	6/4	14 x 9 x 8	Blk. Vnl.	Blk. Knit	9	208.00 Pair
	Reference Subwoofer	Ac. Sus. Sub.	(2)8						35-80 ±3	93	15	80	6/3.5	16 x 11 x 26	Blk. Vnl.	Blk. Knit	38	301.00 Each
	Reference 4a	Ac. Sus.	8			1	Dome		46-20 ±3	88	15	3k	6/4	19 x 10 x 10	Blk. Vnl.	Blk. Knit	15	286.00 Pair
	Reference 2a	Ac. Sus.	10	5¼	Cone	1	Dome		35-20 ±3	87	15	600,3k	4/3	32 x 13 x 15	Blk. Vnl.	Blk. Knit	46	552.00 Pair
	Reference 3a	Ac. Sus.	12	5¼	Cone	1	Dome		33-20 ±3	87	15	600,3k	4/3	38 x 14 x 16	Blk. Vnl.	Blk. Knit	58	712.00 Pair
	Center Channel	Ctr. Ch.; Ac. Sus.	(2)5¼			1	Cone		55-20 ±3	86	15	3k	6/5	8 x 20 x 6	Blk. Vnl.	Blk. Knit	10	149.00 Each
RECOTON	WHT 462	Home Th.; Wireless Rear Ch.	5						200-8	91	25			8 x 12 x 9	Blk. Oak Vnl.	Blk. Cloth		419.99 Each
	WHT 461	Home Th.; Wireless																799.99 Sys.
	WHT 460	Home Th.; Wireless																699.99 Sys.
	WHT 421	Home Th.; Wireless Sub.	10						37-125	95	50			13 x 16 x 14	Blk. Oak Vnl.	Blk. Cloth		299.99 Each
	HT 422	Home Th.; Front Ch.	6½			¾	Dome		47-22	91	10		8/	8 x 20 x 9	Blk. Oak Vnl.	Blk. Cloth		218.99 Each
	HT 423	Home Th.; Ctr. Ch.	(2)5			½	Dome		90-22	91	10		8/	17 x 7 x 7	Blk. Oak Vnl.	Blk. Cloth		109.99 Each
	W 450	Wireless	6½			½			50-15	91	25			8 x 12 x 11	Blk. Oak Vnl.	Blk. Cloth		449.99 Each
	W 440	Wireless	4			2			50-15		10				Matte Blk.			219.99 Pair
	W 410	Outdoor; Wireless	1/2			1			30-15		10				Wht.			279.99 Each
	HG 545	Powered							100-12		3 Inc.		8/					29.99 Pair
	HG 535	Powered							50-15		4 Inc.		4/8					19.99 Pair
	HG 525	Powered							100-12		Inc.		4/8					13.99 Pair
REFERENCE MUSIC SYSTEMS	RMS Revelation I	Inf. Baf.	5¼			1	Dome			89	20		8/6	Three Pieces	Steel	Blk.	60 Sys.	2995.00 Sys.
	RMS Revelation II	Inf. Baf.	(2)5¼			1	Dome			89	20		8/6	Three Pieces	Steel	Blk.	70 Sys.	3995.00 Sys.
REL/SUMIKO	Strata II	Sub.	10					W	20-120			28-120		17 x 21 x 12	Blk.		40	1200.00 Each
	Storm	Sub.	10					W	19-120			28-120		23 x 21 x 14	Blk.		66	1600.00 Each
	Stadium II	Sub.	10					W	18-100			28-100		22 x 21 x 17	Opt.		80	2500.00 Each
	Stentor	Sub.	10					W	15-100			28-100		23 x 21 x 20	Opt.		101	4000.00 Each
	Studio	Sub.	10					W	12-100			28-100		27 x 23 x 21	Opt.		180	7500.00 Each
RENAISSANCE ACOUSTICS	Companion Monitor	Bass Ref.	6½			¾	Dome		45-20 ±3	88	15	3k	8/5	19 x 10 x 12	Opt., Ven.	Opt., Knit	26	600.00 Pair
	Companion Mini-Monitor	Ac. Sus.	6½			¾	Dome		70-20 ±3	88	15	3k	8/5	12 x 8 x 7	Opt., Ven.	Opt., Knit	12	450.00 Pair
	Companion Sub-1	Bass Ref. Stereo Sub.	(2)10						35-100 ±3	88	40	100, Opt.	8/6	29 x 18 x 16	Opt., Ven.	Opt., Knit	70	775.00 Each
	Companion Sub-2	Bass Ref. Sub.	10						30-100 ±3	88	40	100, Opt.	8/6	18 x 18 x 16	Opt., Ven.	Opt., Knit	38	865.00 Pair
RESONANCE	R6a	Adj. Align.	6½			¾	Dome	No	48-20 ±2	90	20	3.5k	4/	9 x 14 x 11	Opt., Wood	Blk. Knit	20	309.00 Pair
	R26a	Adj. Align.	(2)6½			¾	Dome	No	42-20 ±2	90	20	3.5k	8/	10 x 19 x 15	Opt., Wood	Blk. Knit	34	460.00 Pair
	R161c	A/V; Adj. Align.	6½			1	Dome	M,T	48-20 ±2	90	20	3.5k	4/	9 x 14 x 11	Opt.	Blk. Knit	20	779.00 Pair
	R261c	A/V; Adj. Align.	(2)6½			1	Dome	M,T	42-20 ±2	90	20	3.5k	8/	10 x 19 x 15	Opt.	Blk. Knit	34	999.00 Pair
	R181	A/V; Adj. Align.	8			1	Dome	M,T	38-20 ±2	91	20	3.5k	8/	15 x 19 x 10	Opt., Wood	Blk. Knit	32	1249.00 Pair
ROBERTS ARCHITECTURAL AUDIO	RA850	In-Wall Inf. Baf.	8			¾	Dome		28-30 ±3	90	4	3.5k	8/5.5	14 x 10 x 3	Wht.	Wht. Mtl.	7	649.00 Pair
	RA820	In-Wall Inf. Baf.	8			¾	Dome		35-30 ±3	90	4	3.8k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	499.00 Pair
	RA620	In-Wall Inf. Baf.	6½			¾	Dome		50-30 ±3	89	4	4.2k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	299.00 Pair
	RA600	In-Wall Inf. Baf.	6½			¾	Dome		50-20 ±3	89	4	5k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	249.00 Pair
	MP260	In-Wall Inf. Baf.	6½			2½	Cone		50-17 ±3	90	4	4k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	199.00 Pair
	RA8SW	In-Wall Sub.	8						30-150 ±3	89	4	150	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	12	399.00 Each
ROCKPORT TECHNOLOGIES	Syzygy	Bass Ref.	9	4½	Cone	1	Dome		32-21 ±3	88	50		6/4	13 x 20 x 43	Gloss Blk.	Blk. Foam	200	16,500. Pair
	Procyon II	Powered	(2)9	7,4	Cones	1	Dome		20-21 ±2	88	50 Inc.		6/4	15 x 24 x 48	Gloss Blk.	Blk. Foam	300	37,500. Pair
ROCK SOLID SOUNDS	Solid Monitor	Vented	5			1	Dome		75-20 ±3	91	20	3.5k	8/4	9 x 6 x 7	Opt.	Mtl.	5	300.00 Pair
	Solid Pro	70-Volt System	5			1	Dome		75-20 ±3	91		3.5k	8/4	9 x 6 x 7	Opt.	Mtl.	5	375.00 Pair
	HCM 1	Vented	5			1	Dome		70-20 ±3	89	20	3.5k	8/4	9 x 6 x 7	Opt.	Mtl.	5	400.00 Pair
	HCM 2	Vented	4			1	Dome		80-20 ±3	87	20	3.5k	8/4	8 x 5 x 6	Opt.	Mtl.	4	200.00 Pair
	Power Bass	Powered Sub.	8						38-95 ±3		70 Inc.	95	22k	13 x 16 x 14	Blk.	Mtl.	22	400.00 Each
ROHRER ACOUSTIC DESIGN	KT2 Radames		(2)7			1¼	Dome	T	40-30	95	10	4k	4/3.5	25 x 24 x 11	Copper Leaf	Blk. Foam	75	6800.00 Pair
	702	Bass Ref.	7			⅜	Dome	T	40-40	90	30	4.5k	8/7	41 x 19 x 12	Oak	Blk. Knit	65	1600.00 Pair
	702C	Home Th.	7			1½	Dome	T	40-20	89	40	4k	8/7	16 x 16 x 10	Blk.	None	23	995.00 Pair
	702G	Home Th.	7			1½	Dome	T	28-20	89	40	4k	8/7	40 x 16 x 10	Blk.	None	40	1595.00 Pair
	2602	Bass Ref.	(2)6			⅜	Dome	T	30-40	93	20	5k	4/3	21 x 9 x 21	Blk.		50	2400.00 Pair
	10-03	Inf. Baf.	10	(2)4½	Cones	⅜	Dome	T	25-40	90	30	125,4k	8/7	48 x 14 x 14	Blk.	Foam		3600.00 Pair
	210-03	Pas. Rad.	(2)10	(2)4½	Cones	⅜	Dome	T	16-40	90	30	125,4k	4/3	48 x 14 x 14	Blk.	Foam		5400.00 Pair
	210C	Pas. Rad. Sub.	(2)10						23-100	90	40		8/7	16 x 16 x 16	Blk.	Blk. Mtl.	40	1295.00 Pair
	210CX	Pas. Rad. Sub.	(2)10						16-100	90	40		8/7	24 x 24 x 16	Blk.	Blk. Mtl.	70	1995.00 Pair
	1201	Bass Ref. Sub.	12						16-100	90	30		8/6	19 Dia. x 82	Blk. Cloth		70	1600.00 Pair
	21201	Bass Ref. Sub.	(2)12						16-100	96	20		4/3	19 Dia. x 82	Blk. Cloth		80	2400.00 Pair
	21501	Bass Ref. Sub.	(2)15						14-100	96	20		8/4	25 Dia. x 82	Blk. Cloth		100	4800.00 Pair
	Reference System	Bass Ref.	(8)15	(12)6	Cones	(16) ¼x3	Ribbons	T	12-40	100	20	50,5k	4/4	Three Pieces Per Side	Blk.		500 Side	44,000. Sys.
ROSINANTE	Evolution		(2)7		Cone	1	Dome		28-22	93			8/6.8	48 x 12	Blk. Mrbl.	Blk.	65	2500.00 Pair
	Evolution Si		(2)7		Cone	1	Dome		28-22	95			8/6.8	48 x 12	Opt., Mrbl.		65	3500.00 Pair

DEEP BASS

SUBWOOFERS

MILLER & KREISEL
SOUND CORPORATION

Push-Pull Dual Driver Powered Subwoofers

MX-200, MX-145
MX-125, & MX-70B

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(310) 204-2854

Musical Articulation. Detail. Elusive qualities of superior sonic reproduction that are *rarely* found in even the most expensive subwoofers.

Until now!

M&K's new MX subwoofers bring you these high-performance qualities—in a smaller cabinet and at a lower price.

In a cabinet the size of a bookshelf speaker, two new proprietary 12" subwoofer drivers produce the massive amounts of bass only expected from much larger cabinets. Better yet, M&K's Push-Pull design produces a much higher quality of bass by virtually eliminating even-order harmonic distortion.

MX-200, MX-145, MX-125, MX-70B

Four MX models, with internal amplifiers between 75 and 200 watts RMS, provide an ideal match for your system.

Building On Excellence

Seventeen years of M&K experience in Satellite-Subwoofer systems comes together *again* to create a new subwoofer performance standard. And with the 18" x 10" x 13.5" MX-70, M&K creates a new *compact* subwoofer standard.

The Ideal Choice

The unprecedented musical articulation and "ultra quick" sound of the MX subwoofers make them the perfect choice to complete any audio or audio/video system.

CIRCLE NO. 67 ON READER SERVICE CARD

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ROSSMAN AUDIO	SA.5a	Powered, Vented	5			1	Dome		55-20 ±3		Inc.	2.3k	100k		Blk. Lam.	Blk. Knit		550.00 Pair
	SA1.0	Powered, Vented	8			1	Dome		40-20 ±3		Inc.	2.3k	100k		Blk. Lam.	Blk. Knit		650.00 Pair
RUARK	Swordsman Plus II	Inf. Baf.	6½			1	Dome	No	60-20		20		8/	13 x 8 x 10	Opt., Wood	Blk. Knit	17	699.00 Pair
	Sabre II	Inf. Baf.	6½			1	Dome	No	60-20		20		8/	15 x 9 x 11	Opt., Wood	Blk. Knit	18	899.00 Pair
	Templar	Inf. Baf.	6½			1	Dome	No	50-20		20		8/	28 x 8 x 10	Opt., Wood	Blk. Knit	27	1100.00 Pair
	Talisman II	Bass Ref.	6½			1	Dome	No	48-20		25		8/	33 x 9 x 13	Opt., Wood	Blk. Knit	40	1700.00 Pair
	Broadsword	Inf. Baf.	7			1	Dome	No			25		8/	17 x 9 x 12	Opt., Wood	Blk. Knit	24	1950.00 Pair
	Paladin	Bass Ref.	8½	1		1	Dome	No	38-20 ±3	90	15	2.8k	8/	35 x 12 x 15	Opt., Wood	Blk. Knit	40	2500.00 Pair
	Crusader	Bass Ref.	6½	3		1	Dome	No	50-20 ±3		25		8/	35 x 9 x 13	Opt., Wood	Blk. Knit	66	3300.00 Pair
	Equinox	Bass Ref.	6½			1	Dome	No	45-20 ±3	87	25	2.8k	6/3	35 x 10 x 14	Opt., Wood	Blk. Knit	55	4000.00 Pair w/Xovers & Stands
	Accolade	Bass Ref.	11			1	Dome	No			25		8/	39 x 11 x 15	Opt., Wood	Blk. Knit	88	6000.00 Pair
SASAKI ACOUSTICS	CB 300M	Glass Sphere	5¼			½	Dome		75-20	91	10	6k	4/4	11 Sphere	Clear Glass	Blk. Mtl.	15	1779.95 Pair
	CB 250-DX	Glass Sphere	5½			1	Dome		80-20	87	10	3k	4/4	9 Sphere	Clear Glass	Gray Mtl.	13	1099.95 Pair
	CW 160AV/ CB 160AV-S	A/V; Glass Sphere	3½						130-20	92	10		4/4	6 Sphere	Opt., Glass	Opt., Mtl.	4	479.95 Pair
	CB 160 MX	Glass Sphere	3½						130-20	92	10		4/4	6 Sphere	Clear Glass	Blk. Mtl.	4	449.95 Pair
	Bass-1	Sub.	(2)6½						50-200	88	10	200	4/4	19 x 9 x 12	Blk. Vnl.		27	249.95 Each
	CB 300M	Glass Sphere	5¼			½	Dome		75-20	91	10	6k	4/4	11 Sphere	Clear Glass	Blk. Mtl.	22	2599.95 Pair w/Lighted Base
	CB 500R	Glass Sphere	8						45-15	91	10		8/8	20 Sphere	Clear Glass	Blk. Mtl.	44	5399.95 Pair
	CB 500S	Coaxial; Glass Sphere	10			3	Dome		60-16	98	10		15/15	20 Sphere	Clear Glass	Blk. Mtl.	44	14,000. Pair
SCAN AMERICAN	SD-One	Inf. Baf.	4			¾	Dome		60-20	90	15	2.4k	4/4	6 x 9 x 7	Wal.	Blk. Knit	10	650.00 Pair
	SD-Two	Inf. Baf.	5			¾	Dome		50-20	88	30	2.4k	4/4	12 x 8 x 7	Opt.	Blk.		950.00 Pair
	SD-Three	Inf. Baf.	6			¾	Dome		40-20	89	20		4/4	16 x 10 x 8	Opt.	Blk. Knit		1250.00 Pair
	SD-Four	Inf. Baf.	8			¾	Dome		25-20	89	40		4/4	19 x 12 x 10	Opt.	Blk. Knit		1650.00 Pair
	SA 2.5	Ported	5¼			1	Dome		55-22	86	10	2.5k	4/4	13 x 8 x 7	Blk.	Blk. Knit		349.95 Pair
	SA 2.6	Inf. Baf.	6			1	Dome		40-22	87	15	2.5k	4/4	16 x 9 x 7	Blk.	Blk. Knit		449.95 Pair
	SA 2.8	Inf. Baf.	8			1	Dome		30-22	89	20	3.5k	4/4	19 x 11 x 8	Blk.	Blk. Knit		549.95 Pair
	REW 1.6	Inf. Baf.	6			1	Dome		30-22	88	30	2.5k	4/4	16 x 10 x 8	Opt.	Blk. Knit		1600.00 Pair
R. SEQUERRA ASSOCIATES	7.7	Inf. Baf.	5½		Cone			M	65-20	90	20	2k,4.8k	8/4	5 x 9 x 10	Oil. Wal.		9	750.00 Pair
	8.7	Inf. Baf. Sub.	(2)10						25-250 ±6	90	50		8/4	9 x 32 x 15	Oil. Wal.		48	1200.00 Pair
	9.7	Add-On Tweeter				½x3	Ribbon	T		90	20		8/8		Oil. Wal.		9	795.00 Pair
	10.4	Line Source		2	Cone			M	2k-20k ±3	93	10	2k	8/12	12 x 4 x 6	Oil. Wal.		8	650.00 Pair
	10.8	Line Source		2	Cone			M	2k-20k ±3	96	10	2k	8/12	23 x 4 x 6	Oil. Wal.		17	900.00 Pair
	NFM-Pro	Near-Field Monitor	6½			2	Cone	T	60-19 ±2	91	50	3.5k	8/6		Blk. Nxtl.		19	2000.00 Pair
	Pro-Woofer	Sub.	(2)10						20-200 ±6	92	100	70			Blk. Nxtl.		120	6000.00 Pair
	T1-Mk3	Add-On Tweeter				¾x5	Ribbon	T		96	50	2.4k			Blk. Nxtl.		7	3000.00 Pair
	FRR	Ac. Sus.	(6)10			300 Sq. In.	Ribbon		18-45 ±2	97	200	60	8/6	96 x 10 x 8	Opt.		1200	100,000. Pair
SHAHINIAN ACOUSTICS	Super Elf	Damped Vent	5¼			1	Dome		45-19 ±3	90	25	4.5k	6/5	15 x 9 x 10	Opt., Wood	Opt., Knit	18	750.00 Pair
	Arc	Pas. Rad.	8	1½	Dome	1	Dome		28-18 ±3	88	30	1.9k,8k	6/4	28 x 14 x 10	Opt., Wood	Opt., Knit	42	1550.00 Pair
	Obelisk	Trans. Line, Pas. Rad.	8	1½	Dome	(4)⅜	Domes		28-22 ±3	90	50	1.8k,9k	5/4	29 x 15 x 13	Opt., Wood	Opt., Knit	55	2350.00 Pair
	Hawk	Trans. Line,	8					W	25-500	90	100	250/500 (Sel.)	6/4	30 x 15 x 11	Opt., Wood	Opt., Knit	63	1900.00 Pair
	Subwoofer	Pas. Rad. Sub.																
	Double Eagle Subwoofer	Stereo Trans. Line, Pas. Rad. Sub.	(2)8					W	20-225	90	150	140/500 (Sel.)	6/3	23 x 15 x 32	Opt., Wood	Opt., Knit	105	3000.00 Pair
	Hawk Module		(4)4			(4)1	Domes		250-18	90	50	250,4 5k, 9.5k	5/4	17 x 12 x 7	Oil. Birch	Opt., Knit	21	2600.00 Pair
	Diapason Module		(4)5¼	(2)1½	Domes	(2)¾, (6)⅜	Domes		140-25 ±3	91	150	140,4k, 7k,11k	4/3	22 x 15 x 7	Oil. Birch	Opt., Knit	35	5000.00 Pair
S-I	System 100	Sub.	(2)12						18-100	88	100	Var.	4/4	25 Dia x 20	Gray Lam.	None	126 Sys.	2500.00 Pair w/Xover
SIGNATURE TECH-NOLOGIES	SRM7.1	Ac. Sus.	6			¾	Dome		60-20 ±3	89	10	6k	4/4	15 x 9 x 10	Oak	Blk. Knit	19	499.00 Pair
	SRM5.1	Tuned Port	6			1	Dome		33-25 ±3	90	10	4k	4/4	22 x 9 x 13	Oak	Blk. Knit	25	699.00 Pair
	SRM3.1	Tuned Port	(2)6			1	Dome		33-20 ±4	90	10	4k	4/4	47 x 9 x 11	Oak	Blk. Knit	51	999.00 Pair
	SRM2.1	Tuned Port	(2)6			1	Dome		33-25 ±3	91	10	4k	4/4	40 x 9 x 13	Oak	Blk. Knit	56	1899.00 Pair
	SRM.9	Biamp only; Ac. Sus.	(2)10	6½	Cone	1	Dome		22-24 ±3	92	25, 75	80.4k	4/4	65 x 14 x 19	Oak	Blk. Knit	165	6500.00 Pair
	SRM1.1	Sub.	(2)8						27-2 ±3	91	25		4/4	40 x 11 x 19	Oak	Blk. Knit	87	799.00 Each
	Profile 1	In-Wall	6½			¾	Dome		60-20 ±3	89	10	6k	4/4	12 x 9 x 1		Opt.	3	399.00 Pair
	Profile 2	In-Wall	6½			¾	Dome		60-20 ±3	89	10	6k	4/4	12 x 9 x 1		Opt.	3	399.00 Pair
	Profile 3	In-Wall	8			¾	Dome		60-20 ±3	89	10	6k	4/4	14 x 12 x 1		Opt.	7	499.00 Pair
	Profile LF	In-Wall Sub.	10						32-2	91	25		4/4	12 x 21 x 1		Opt.	14	299.00 Each
SNELL ACOUSTICS	Type A Reference System	2 Towers & 2 Subs.	(4) 6½, 18	(2)5¼	Cones	1⅛,1	Domes	W,T, ST	17-20 ±1.5	87	50	80,350, 2.8k	8/5	Six Pieces	Opt.	Blk. Knit	530 Sys.	18,999. Sys. w/Xovers
	Type B	Inf. Baf.	(2)10	(2)5¼	Cones	(2)1	Domes	T	20-20 ±1.5	86	100	40,275, 2.7k,5k	8/4	48 x 25 x 19	Opt.	Blk. Knit	152	4799.00 Pair
	Type B Minor	Inf. Baf.	12	(2)5¼	Cones	(2)1	Domes	T	28-23 ±3	90	40	275,2 7k	9/5	48 x 10 x 16	Opt.	Blk. Knit	110	3699.00 Pair
	Type C/V	Bass Ref.	(2)8	(2)5	Cones	(2)1	Domes	T	30-22 ±3	90	40	300,2.8k	8/5	47 x 11 x 18	Opt.	Blk. Knit	113	2599.00 Pair
	Type D	Bass Ref.	8	5	Cone	(2)1	Domes	T	36-20 ±1.75	89	20	275,2.8k	8/5	43 x 11 x 13	Opt.	Blk. Knit	90	1799.00 Pair
	Type E/IV	Bass Ref.	8			(2)1	Domes	T	36-20 ±2	90	15	2.7k	8/4	40 x 11 x 13	Opt.	Blk. Knit	55	1099.00 Pair
	Type J/IV	Bass Ref.	8			1	Dome	T	48-20 ±2	90	15	2.7k	8/4	32 x 11 x 9	Opt.	Blk. Knit	40	799.00 Pair
	Type K/III	Inf. Baf.	8			1	Dome	T	70-20 ±2	90	15	2.7k	8/6	18 x 10 x 9	Opt.	Blk. Knit	24	279.00 Each
(Continued)	Type Q	Inf. Baf.	6½			1,¾	Domes		75-20 ±3	86	15	2.2k	8/7	16 x 11 x 7	Opt.	Blk. Knit	25	999.00 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SNELL ACOUSTICS (Continued)	Type M	Inf. Baf.	5			1	Dome		80-20 ±3	90	15	2.7k	8/4	11 x 8 x 6	Opt.	Blk. Knit	11	479.00 Pair
	Type S	Inf. Baf.	4½			1	Dome		100-20 ±3	90	10	2.8k	8/4	10 x 6 x 5	Opt.	Blk. Knit	10	429.00 Pair
	AMC-450	In-Wall	6½			½	Dome		60-20 ±3	90	15	2.7k	8/4.5	11 x 8 x 3	Wht.	Wht.	7	279.00 Each
	Type CC-1	Inf. Baf.	(2)5			1	Dome		80-20 ±3	89	15	2.7k	8/5.5	8 x 17 x 8	Opt.	Blk. Knit	17	499.00 Each
SNELL MUSIC & CINEMA	MC Reference Tower	THX; Inf. Baf.	(4)6½	(2)5¼	Cones	(3)1	Domes		80-20 ±2	87	80	350,2.8k	8/5	63 x 9 x 12	Opt.	Blk.	145	6999.00 Each
	MC Reference LCR 2800	THX; Inf. Baf.	(2)8	(2)5	Cones	(3)1	Domes		80-20 ±2	87	80	350,2.8k	8/5	19 x 23 x 12	Opt.	Blk.	64	4799.00 Each
	MC Reference SUR 2800	THX; Bass Ref.	8	(2)6½	Cones	(2)1	Domes		36-20	86	50	120,300, 2.7k	8/4.5	87 x 11 x 8	Opt.	Blk.	110	3099.00 Each
	LCR 500	THX; Ac. Sus.	(2)6½			(2)¾	Domes	T	80-20 ±3		100		8/4	22 x 10 x 7	Blk.	Blk. Knit	35	899.00 Each
	SUR 500	THX; Dipole	(2)6½			(2)1	Domes		125-20 ±3		100		8/4	17 x 10 x 8	Blk.	Blk. Knit	35	899.00 Each
	SUB 550	THX; Sub.	12						20-80 ±3		100		8/8	23 x 19 x 12	Blk.	Blk. Knit	60	549.00 Each
	HCC 500	Ac. Sus.	(2)6½			(2)¾	Domes	T	80-20 ±3		100		8/4	10 x 22 x 7	Blk.	Blk. Knit	35	899.00 Each
	K/III	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 10 x 9	Blk.	Blk. Knit	26	279.00 Each
	LCR 800	THX; In-Wall	(2)6½			(2)¾	Domes		80-20	89	100		4/	22 x 12 x 3	Mtl.	Blk. Knit	26	1099.00 Each
	SUR 850	THX; In-Wall	(2)5¼	(2)4½	Cones	(2)1	Domes		120-20	89	50	300,2.8k	8/4	22 x 13 x 4	Opt.	Blk.	24	1599.00 Each
	SUR 800	In-Wall; Dipole Surround	5	(2)3½	Cones	(2)1	Domes		125-20	88	100		4/	12 x 25 x 3	Mtl.	Blk. Knit	24	1399.00 Each
	SUB 800	THX; In-Wall; Sub.	12						20-80	89	100		8/	53 x 14 x 7	Blk.	Blk. Knit	80	799.00 Each
	HCC 800	In-Wall; Ctr. Ch.	(2)6½			(2)¾	Domes		80-20	89	100		4/	12 x 22 x 3	Mtl.	Blk. Knit	26	1099.00 Each
	LCR 1800		(2)8			(2)1	Domes	T	80-20	93	100		4/	25 x 11 x 10	Blk. Ven.	Blk. Knit		1499.00 Each
	HCC 1800	Ac. Sus.	(2)8			(2)1	Domes	T	80-20	93	100	2k	4/	25 x 13 x 11	Blk.	Blk.	45	1499.00 Each
	SUB 1800	THX; Sub.	18						17-80	90	100		8/	45 x 21 x 16	Blk. Ven.	Blk. Knit	120	2499.00 Each
SONANCE	D6000	In-Wall; Inf. Baf.	8	2½	Cone	¾	Dome	W,M,T	33-21 ±2	91	5	175,1.2k, 5k	6/4	16 x 10 x 3	Wht.	Opt., Wht.	13	
	D5500	In-Wall; Inf. Baf.	8	2½	Cone	¾	Dome	W,M,T	39-20 ±3	90	5	175,1.5k, 5.5k	6/4	16 x 10 x 3	Wht.	Opt., Wht.	11	
	D5000	In-Wall; Inf. Baf.	8	2½	Cone	⅝	Dome	W,M,T	45-20 ±3	90	5	1.5k,6k	8/6	16 x 10 x 3	Wht.	Opt., Wht.	11	
	S3500	In-Wall; Inf. Baf.	6½			1	Dome	W,T	45-20 ±2	90.5	5	175,3k	Sel.	12 x 8 x 3	Wht.	Opt., Wht.	10	489.00 Pair
	S3000	In-Wall; Inf. Baf.	6½			1	Dome	W,T	45-20 ±3	89	5	175,3k	Sel.	12 x 8 x 3	Wht.	Opt., Wht.	9	389.00 Pair
	S2000	In-Wall; Inf. Baf.	6½			⅝	Dome		55-20 ±3	89	5	3.2k	8/8	12 x 8 x 3	Wht.	Opt., Wht.	8	255.00 Pair
(Continued)	S1000	In-Wall; Inf. Baf.	6½			2	Cone		70-19 ±5	90	3	3.5k	8/8	12 x 8 x 3	Wht.	Opt., Wht.	7	189.00 Pair

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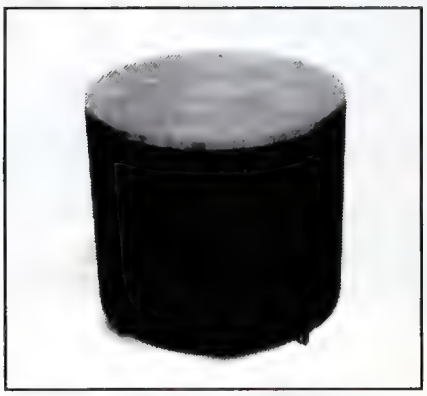

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SONANCE (Continued)	M300v	In-Wall; A/V; Inf. Baf.	4			½	Dome		65-20 ±2	88	5	3.7k	8/7	9 x 6 x 3	Wht.	Opt., Wht.	7	325.00 Pair
	M200	In-Wall; Inf. Baf.	4			⅝	Dome		70-20 ±3	87	5	3.5k	8/8	9 x 6 x 2	Wht.	Opt., Wht.	4	240.00 Pair
	M100	In-Wall; Inf. Baf.	4			1	Whizzer		75-15 ±5	87	3		8/7	9 x 6 x 2	Wht.	Opt., Wht.	4	140.00 Pair
	PSW1	In-Wall; Sub.	8¼						30-125 ±3	87	(2) 25	125	8/4	16 x 12 x 3	Wht.	Opt., Wht.	12	329.00 Each
	PSW2	In-Wall; Sub.	8¼					T	30-125 ±3	87	(2) 25	125	8/4	16 x 12 x 3			14	435.00 Each
	SB31	Outdoor; Sealed	4			1	Dome		75-20 ±3	87	5	3.5k	6/3	9 x 5 x 6	Opt.	Opt.	9	325.00 Pair
	SB21	Outdoor; Sealed	4			⅝	Dome		80-20 ±3	86	5	3.1k	5/4	9 x 5 x 6	Opt.	Opt.	8	
	SB11	Outdoor; Sealed	4			1	Whizzer		90-15 ±5	85	3		8/7	9 x 5 x 6	Opt.	Opt.	9	179.00 Pair
	MB30	Outdoor; Sealed	6½			1	Dome		60-20 ±3	91	5	3.2k	8/6	13 x 8 x 9	Opt.	Opt.	21	499.00 Pair
	MB20	Outdoor; Sealed	6½			⅝	Dome		65-20 ±3	89	5	3k	8/6	13 x 8 x 9	Opt.	Opt.	16	399.00 Pair
	M20R	In-Wall; Coaxial; Inf. Baf.	4			⅝	Dome		70-20 ±3	87	5	3.5k	8/6	7 Dia. x 3	Wht.	Opt.	5	
	M10R	In-Wall; Inf. Baf.	4			1	Whizzer		75-15 ±5	87	3		8/7	7 Dia. x 3	Wht.	Opt.	4	120.00 Pair
	S1R	In-Wall; Coaxial; Inf. Baf.	6¼			2	Cone		70-19 ±5	90	3	3.5k	8/8	10 Dia. x 3	Wht.	Opt.	8	
	S2R	In-Wall; Coaxial; Inf. Baf.	6½			⅝	Dome		50-20 ±3	89	5	3.2k	8/8	10 Dia. x 3	Wht.	Opt., Wht.	9	425.00 Pair
	S3R	In-Wall; Coaxial; Inf. Baf.	6½			1	Dome	W	45-20 ±3	89	5	177,3k	6/4	10 Dia. x 3	Wht.	Opt., Wht.	9	285.00 Pair
	AiS500	In-Wall; Ambient	4	3½	Cone	⅝	Dome		60-20 ±5	89	5	3.5k	6/4	16 x 12 x 3	Wht.	Opt., Wht.	9	499.00 Pair
	Dir20	Home Th.; Coaxial	6½			1	Dome		70-20 ±3	87	5	2.9k	4/4	15 x 9 x 11	Blk. Wood Vnl.	Blk. Cloth	19	
	DL10	Powered Sub.	10					W	30-150 ±3		50 Inc.	40-150 (Adj.)		14 x 12 x 11	Blk. Wood Vnl.	Blk. Cloth		549.00 Each
	DL15	Powered Sub.	15					W	24-150 ±3		100 Inc.	40-150 (Adj.)		21 x 17 x 19	Blk. Wood Vnl.	Blk. Cloth		899.00 Each
SONY (Continued)	SS-U3030	Ac. Sus.	6½			2	Dome		60-20	89	30		8/	9 x 14 x 8	Blk. Ash Vnl.	Blk. Knit	11	120.00 Pair
	SS-U4030	Ac. Sus.	8			2	Cone		50-20		30		8/	10 x 17 x 9	Blk. Ash Vnl.	Blk. Knit	14	140.00 Pair

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CIRCLE NO. 68 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SONY (Continued)	SS-U5030	Ac. Sus.	10	4	Cone	2	Cone		40-20	90	30		8/	13 x 22 x 9	Blk. Ash Vnl.	Blk. Knit	18	160.00 Pair
	SS-U6030	Ac. Sus.	12	4	Cone	2	Cone		35-20	91	60		8/	15 x 25 x 11	Blk. Ash Vnl.	Blk. Knit	24	200.00 Pair
	SS-U7030	Ac. Sus.	15	5	Cone	1	Dome		30-20	91	60		8/	17 x 29 x 13	Blk. Ash Vnl.	Blk. Knit	34	280.00 Pair
	SA-W101	Powered Sub.	6¼					W	25-150		Inc.	50-150		8 x 19 x 13	Gray	Blk. Knit	27	350.00 Pair
	SS-AV33	A/V	(2)6½			1	Dome		45-20		30		8/6	8 x 17 x 11	Gray Vnl.	Gray Knit	17	300.00 Pair
	SS-AV55	A/V	(2)6½			1	Dome		30-20		30		8/6	8 x 41 x 11	Gray Vnl.	Gray Knit	32	400.00 Pair
	SS-EX3	A/V; Sealed	5			1	Dome		70-20	87	10	4k	8/5	7 x 10 x 8	Blk. Vnl.	Blk. Knit	9	175.00 Pair
	SS-U310	Sealed	6			1							8/5	10 x 16 x 10	Oak Vnl.	Blk. Knit	25	140.00 Pair
	SS-U610	Sealed	12	5		1							8/5	16 x 30 x 11	Oak Vnl.	Blk. Knit	66	280.00 Pair
	SA-VA1 (w/Dolby Pro Logic & remote)	Home Th.; Powered; 2 Main & 2 Srrnd.	5	4	Cone	2	Cone	W			Inc.			Four Pieces	Blk.	Blk. Knit		599.00 Sys.
	SA-VA3 (w/Dolby Pro Logic & remote)	Home Th.; Powered; 2 Main & 2 Srrnd.	6½	5	Cone	2	Cone	W			Inc.			Four Pieces	Blk.	Blk. Knit	125 Sys.	799.00 Sys.
	SA-VA15 (w/Dolby Pro Logic & remote)	Home Th.	5⅛	4	Cone	2	Cone	W,T						Four Pieces	Gray	Gray Knit		600.00 Sys.
	SA-VA55 (w/Dolby Pro Logic & remote)	Home Th.	5⅛	4	Cone	2	Cone	W,T						Four Pieces	Gray	Gray		950.00 Sys.
	SS-CR150	Home Th.; Ctr. Ch. & 2 Srrnd.	(2)3			3	Cone						8/	Three Pieces	Gray	Gray Knit	5 Sys.	150.00 Sys.
	SS-CR300	Home Th.; Ac. Sus. Ctr. Ch. & 2 Srrnd.		(4)5	Cones									Three Pieces	Blk.		18 Sys.	160.00 Sys.
	SS-CR400	Home Th.; Ctr. Ch. & 2 Srrnd.	(2)3			1	Dome						8/	Three Pieces	Gray	Gray	7 Sys.	200.00 Sys.
	SS-CR600	Home Th.; Ctr. Ch. & 2 Srrnd.	(2)5			1								Three Pieces	Blk.			329.00 Sys.
	SS-FCR33	Home Th.	(2)6½			1	Dome		45-20 ±5		30		8/	Five Pieces	Gray	Gray Knit	23 Sys.	350.00 Sys.
	SS-CN200AV	A/V; Ctr. Ch.	(2)5			1								17 x 7 x 8	Blk.		13	229.00 Each

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CIRCLE NO. 82 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SONY ES	SS-M3	Sealed	6½			1	Dome		70-20 ±3	85	15	2k	8/5.5	18 x 12 x 12	Cherry	Blk. Knit	27	900.00 Pair
	SS-M7	Sealed	8	4½	Cone	1	Dome		47-20 ±3	86	15	400,4k	8/5.5	29 x 16 x 15	Cherry	Blk. Knit	53	1400.00 Pair
	SS-M9	Ported	(2)8	5¼	Cone	1	Dome		28-23 +0,-3	89	50	200,2.25k	4/3	15 x 41 x 23	Cherry	Blk. Knit	150	3800.00 Pair
SOTA	Time Domain 1		7			1	Inv. Dome		40-22 ±3	89	50	2.5k	8/4	32 x 12 x 16	Oak	Blk. Foam	55	1795.00 Pair
	Time Domain Panorama		7			1	Inv. Dome		60-22 ±3	89	50	2.5k	8/4	16 x 12 x 12	Oak	Blk. Foam	32	2095.00 Pair
	Time Domain 2		8	7	Cone	1	Inv. Dome		37-22 ±3	89	50	125,2.5k	8/4	40 x 14 x 16	Oak	Blk. Foam	80	2995.00 Pair
	Time Domain 4	Sat. & Sub.	8	7	Cone	1	Inv. Dome		40-22 ±3	89	50	125,2.5k	8/4	Two Pieces Per Side	Oak	Blk. Foam	97 Side	3995.00 Sys.
SOUND DECOR	MH-8	Sealed	6½			1	Dome		48-20 ±4	90	10	4k	8/5	8 x 12	Ceramic Vase		15	299.00 Each
	MH-13	Sealed	6½			1	Dome		40-19 ±5	90	10	4k	8/5	13 x 10	Ceramic Vase		16	299.00 Each
	MH-14	Sealed	8			1	Dome		38-20 ±4	90	15	4k	8/4	14 x 13	Ceramic Vase		27	399.00 Each
	MH-24	Sealed Sub.	10						24-180	91	40	150	8/4	24 x 20	Ceramic Vase		50	699.00 Each
	MH-30	Sealed Sub.	12						20-180	91	50	150	8/4	30 x 16	Ceramic Vase		65	899.00 Each
SOUND DYNAMICS	THS-15	Powered Sub.	15					W	25-150 ±3		150 Inc.	Var.		21 x 21 x 21	Blk. Ash Vnl.		72	749.99 Each
	THS-12	Powered Sub.	12					W	30-150 ±3		100 Inc.	Var.		19 x 16 x 16	Blk. Ash Vnl.		52	529.99 Each
	THS-10	Powered Sub.	10					W	35-150 ±3		100 Inc.	Var.		17 x 16 x 15	Blk. Ash Vnl.	Blk.	40	449.99 Each
	SDC-1	Ctr. Ch.	(2)4½			½	Dome		60-20	90	15		8/8	6 x 20 x 8	Blk. Ash	Blk. Knit	15	150.00 Each
	SDC-2	Ctr. Ch.	(2)5¼			¾	Dome		50-20	88	15	2.5k	8/4	7 x 19 x 12	Blk. Ash	Blk. Knit	21	250.00 Each
	R-818	Bass Ref.	(2)8½			1	Dome		34-20 ±3	90	40	2.2k	8/6	43 x 10 x 14	Blk. Ash	Blk.		700.00 Pair
	R-616	Bass Ref.	(2)6½			1	Dome		39-20 ±3	89	40	2.2k	8/6	39 x 9 x 11	Blk. Ash	Blk.		550.00 Pair
	R-515	Bass Ref.	(2)5¼			1	Dome		45-20 ±3	89	40	2.2k	8/6	32 x 8 x 9	Blk. Ash	Blk.		450.00 Pair
	R-85	Bass Ref.	8			¾	Dome		45-20 ±3	89	30	2.2k	6/4	19 x 10 x 10	Blk. Ash	Blk.		280.00 Pair
	R-65	Bass Ref.	6½			½	Dome		48-20 ±3	87	30	2.5k	6/4	13 x 8 x 10	Blk. Ash	Blk.		200.00 Pair
	R-55	Bass Ref.	5¼			½	Dome		60-20 ±3	86	30	3.5k	6/4	11 x 8 x 10	Blk. Ash	Blk.		150.00 Pair
	Cinesat-2	Bass Ref.	4½			½	Dome		140-22	86	15	3.5k	8/6	8 x 5 x 5	Opt.	Opt.	5	249.99 Pair
	Cinesub	4th Order Bandpass Sub.	(2)6½						45-140	86	15	140	6/4	13 x 7 x 16	Blk. Ash	Blk.	20	199.99 Each
	65 S	Bass Ref.	(2)12	4½	Cone	½	Dome		30-20	94	30	800,3.5k	8/4	42 x 14 x 11	Blk. Ash	Blk.	49	600.00 Pair
	45 S	Bass Ref.	12	4½	Cone	½	Dome		35-20	94	30	800,3.5k	8/4	32 x 14 x 11	Blk. Ash	Blk.	33	500.00 Pair
SOUND LAB	Quantum	ES & Dynamic Hybrid	8			36x 6½	ES	W,T	38-22	88	50	250	8/4	53 x 14 x 3	Opt., Wood	Blk. Knit	53	2250.00 Pair
	Dynastat	ES & Dynamic Hybrid	10½			48x10	ES	W,T	28-22 ±2	88	50	250	8/4	72 x 17 x 3	Opt., Wood	Opt.	75	3390.00 Pair
	A-1	ES						W,M,T	30-22 ±2	86	100		8/3	81 x 35 x 11	Opt., Wood	Opt.	185	13,250. Pair
	Pristine	ES						W,M,T	34-22 ±2	86	100		8/4	68 x 26 x 24	Satin Blk.	Opt.	145	6500.00 Pair
	A-3	ES						W,M,T	32-22 ±2	86	100		8/4	73 x 35 x 11	Opt., Wood	Opt.	145	9650.00 Pair
	Ultimate 2	ES						W,M,T	28-22 ±2	86	100		8/4	70 x 29 x 7	Gloss Blk.	Opt., Spandex	150	10,950. Pair
	Ultimate 1	ES						W,M,T	25-22 ±2	86	100		50/3	82 x 37 x 27	Gloss Blk.	Opt., Spandex	210	20,750. Pair
SOUND-OLIER	SUB-40	Ctr. Ch. & Sub. (see below)												40 x 23 x 30	Opt.	Blk. Knit	86	
	SUB-40	Ctr. Ch.	(2)6½			1	Dome		70-20 ±3	89	20		4/4					
	SUB-40	Sub.	(4)8						24-200 +5,-2	100	50		8/2					
	SUB-36	Ctr. Ch. & Sub. (see below)												36 x 23 x 22	Opt.	Blk. Knit	78	
	SUB-36	Ctr. Ch.	(2)6½			1	Dome		70-20 ±3	89	20	3.4k	4/4					
	SUB-36	Sub.	(4)8						30-200 ±3	101	50		8/2					
	THP-1	Sub.	(2)8						38-500 ±5	90	10		8/4	25 x 11 x 15	Opt., Gloss	Opt., Knit	32	
	THP-2	In-Ceiling/In-Floor; Sub.	(2)8						40-170	96	10		8/4	11 x 14 x 22	Blk.	Opt.	32	
	THP-3	In-Wall; Sub.	8						45-500 ±5	89	10		8/7	15 x 11 x 3	Wht.	Wht. Mtl.	5	
	AS83	In-Wall	8	4	Cone	1	Dome	T	45-20 ±3	88	10	2.2k,5k	8/	15 x 11 x 3	Wht.	Wht. Mtl.	8	
	AS80	In-Wall	8			1	Dome	T	50-20 ±4	88	10	2.8k	8/	15 x 11 x 3	Wht.	Wht. Mtl.	6	
	AS62	In-Wall	6½			1	Dome	T	60-20 ±4	86	5	2.5k	8/	11 x 9 x 3	Wht.	Wht. Mtl.	5	
	AS60	In-Wall	6½			2	Cone		60-15 ±5	85	5	3.4k	8/	11 x 9 x 3	Wht.	Wht. Mtl.	3	
	AS30C	In-Ceiling; Ac. Sus.	6½			½	Dome		65-20 ±5	88	10	4k	8/	10 x 10 x 8	Wht.	Blk. Mtl.	3	
	AS20C	In-Ceiling; Ac. Sus.	6½			½	Dome		65-20 ±5	88	10	4k	8/	10 x 10 x 8	Wht.	Wht. Mtl.	3	
	W150T	Ac. Sus. Sat.	5¼			1	Dome		100-20 ±2.5	87	20		8/	9 x 6 x 6	Opt.	Opt., Mtl.	10	
	W130T	Sat.	4			1	Dome		110-20 ±3	85	10		8/	7 x 5 x 5	Opt.	Opt., Mtl.	6	
	W115T	Sat.	4			1	Cone		140-14.3	85	10		8/	7 x 5 x 4	Opt.	Opt., Mtl.	5	
	AS115	Indoor/Outdoor	4			1½	Cone		140-14.3	85	15		8/	8 x 5 x 5	Opt.	Opt.	5	
	AS130	Indoor/Outdoor	4			1	Dome		95-20	85	30		8/	8 x 5 x 5	Opt.	Opt.	6	
SOUNDS EXCLUSIVE	R45	Vented	(2)5	(2)5	Cones	1	Dome		40-25 ±3	90	60	300,3.5k	8/6	8 x 12 x 44	Opt.	Blk. Knit	70	3595.00 Pair
	R26	Vented	(2)6½			1	Dome		45-25 ±3	90	40	3k	4/3.2	9 x 11 x 40	Opt.	Blk. Knit	50	2595.00 Pair
	R16	Vented	6½			1	Dome		50-25 ±3	86	30	3k	8/6	9 x 11 x 19	Opt.	Blk. Knit	25	1295.00 Pair
SOUNDWAVE	Metronome	Sealed	6½			1	Dome		67-20	88	15	2.5k	5/3.5	10 x 10 x 13	Opt.	Opt., Knit	16	600.00 Pair
	Point Source 4.0	Inf. Baf.	(4)8			(2)1	Domes	T	29-20 ±3	90	60	100,2k	5/3.5	14 x 19 x 44	Blk. Acryl.	Blk. Knit	87	3600.00 Pair
	Point Source 3.0	Inf. Baf.	(2)8			(2)1	Domes	T	35-20 ±3	90	50	2k	5/5	12 x 17 x 42	Blk. Acryl.	Blk. Knit	57	2500.00 Pair
	Point Source 2.5	Inf. Baf.	(2)8			1	Dome	T	39-20 ±3	90	40	2.5k	5/5	13 x 18 x 40	Blk. Acryl.	Blk. Knit	54	1890.00 Pair
	Point Source 1.0	Inf. Baf.	(2)8			1	Dome	T	47-30 ±3	90	30	2k	5/5	12 x 17 x 21	Blk. Acryl.	Blk. Knit	37	1390.00 Pair
	VR-3.1	Inf. Baf.	(2)8			(2)1	Domes	T	32-21 ±3	89	50	2.5k	8/5	10 x 11 x 40	Blk. Acryl.	Blk. Knit	53	1590.00 Pair

(Continued)

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CIRCLE NO. 48 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SOUNDWAVE (Continued)	VR-2.1	Inf. Baf.	(2)8			1	Dome	T	37-21 ±3	89	40	2.5k	8/5	10 x 11 x 38	Blk. Acryl.	Blk. Knit	48	950.00 Pair
	Dialogue Center Channel	Ctr. Ch.; Inf. Baf.	8			1	Dome		50-20 ±3	88	30	2.5k	8/5	9 x 21 x 11	Blk. Acryl.	Blk. Knit	30	550.00 Each
SOURCE TECHNOLOGIES	CC-1	Ctr. Ch.	(2)5			¾	Dome	T	60-20 ±3	90	5	2.5k	6/5	7 x 19 x 12	Gloss Blk.	Blk. Knit	19	295.00 Each
	CC-2	Ctr. Ch.	(2)5			¾	Dome	T	50-20 ±3	90	5	2.4k	6/5	7 x 19 x 12	Gloss Blk.	Blk. Knit	21	395.00 Each
	CC-3	Ctr. Ch.	(2)6			1	Dome	T	45-20 ±3	90	10	2.2k	6/5	8 x 23 x 12	Gloss Blk.	Blk. Knit	26	495.00 Each
	ESC	Ctr. Ch.	(2)5			¾	Dome	T	50-20 ±3	90	5	2.4k	6/5	7 x 9 x 11	Gloss Blk.	Blk. Knit	22	449.00 Each
	SCC	Ctr. Ch.	(2)6			1	Dome	T	45-20 ±3	90	10	2.2k	6/5	8 x 24 x 11	Gloss Blk.	Blk. Knit	27	595.00 Each
	RC-1A	Rear Ch.; Inf. Baf.	(2)4			3	Cone	T	80-10 ±4	89	5	3k	16/4	6 x 10 x 5	Gloss Blk.	Blk. Knit	8	379.00 Pair
	RC-2	Rear Ch.; Vented	6	(2)4	Cones	3	Cone	T	50-10 ±3	90	10	500,3k	8/6	41 x 8 x 8	Gloss Blk.	Blk. Knit	41	695.00 Pair
	ERC	Rear Ch.; Vented	(2)6	(2)5	Cones	1	Dome	T	40-14 ±3	91	10	400,2.5k	8/6	41 x 9 x 9	Gloss Blk.	Blk. Knit	49	995.00 Pair
	SW-10	Home Th.; Vented Sub.	(2)10						25-80 ±2	91	40	80	5/4	28 x 13 x 15	Gloss Blk.	Blk. Knit	46	495.00 Each
	SW-12	Home Th.; Vented Sub.	(2)12						20-80	92	40	80	5/4	36 x 16 x 16	Gloss Blk.	Blk. Knit	69	695.00 Each
	Formula 1	Vented	6			1	Dome		38-20 ±1	89	30	2k	8/7	17 x 8 x 10	Opt.	Blk. Knit	27	1500.00 Pair
	EST-1A	Vented	8			(2)3,1	Cones, Dome	T	35-20 ±3	89	30	2.2k	8/7	38 x 11 x 11	Gloss Blk.	Blk. Knit	47	795.00 Pair
	EST-2A	Home Th.	10	6	Cone	3,(2)1	Cone, Domes	T	30-20 ±2	90	45	150,2.5k	8/6	42 x 13 x 11	Opt.	Blk. Knit	82	1795.00 Pair
	Formula 2	Vented	(2)6,8			1	Dome		24-20 ±2	91	70	80,2k	6/5	39 x 8 x 17	Cherry	Blk. Knit	135	3495.00 Pair
	266	Home Th.	(2)6			1	Dome	T	38-20 ±2	89	40	200,2k	5/4	41 x 8 x 9	Gloss Blk.	Blk. Knit	42	795.00 Pair
	Prophile 1	Home Th.	8			1	Dome	T	50-20 ±2	89	20	2k	8/7	18 x 10 x 9	Gloss Blk.	Blk. Knit	26	495.00 Pair
	Prophile 1T	Home Th.	(2)6			1	Dome	T	45-20 ±3	89	25	200,2.2k	5/4	36 x 8 x 9	Gloss Blk.	Blk. Knit	40	695.00 Pair
	Prophile 2T	Home Th.	(2)8			1	Dome	T	40-20 ±3	90	30	200,2k	5/4	38 x 10 x 12	Gloss Blk.	Blk. Knit	44	795.00 Pair
	Prophile 3T	Home Th.	(2)8			1	Dome	T	35-20 ±3	90	30	100,2k	5/4	40 x 10 x 13	Gloss Blk.	Blk. Knit	60	995.00 Pair
	Prophile 4T	Home Th.	(2)10, 8			1	Dome	T	30-20 ±3	90	40	100,2k	5/4	42 x 12 x 14	Gloss Blk.	Blk. Knit	76	1495.00 Pair
	Prophile 5T	Home Th.	(2)8, 10			1	Dome	T	25-20 ±3	91	50	100,2k	5/4	46 x 14 x 16	Gloss Blk.	Blk. Knit	91	1895.00 Pair
	Prophile RC-1	Rear Ch.	(2)4			3	Cone	T	80-10 ±3	89	5	3k	16/14	6 x 10 x 5	Gloss Blk.	Blk. Knit	9	395.00 Pair
	Prophile CC-1	Ctr. Ch.	(2)5			¾	Dome	T	70-20 ±3	90	10	2.5k	5/4	19 x 7 x 11	Gloss Blk.	Blk. Knit	20	295.00 Each
	Prophile RC-2	Rear Ch.	6	(2)4	Cones	3	Cone	T	45-10	90	10	500,3k	8/6	41 x 8 x 8	Gloss Blk.	Blk. Knit	42	695.00 Pair
SPEAKER ART	Pro-Klaim	Vented	8⅞			1	Dome		30-22 ±3	90	35	1.2k	8/6	12 x 46 x 15	Opt., Resin	Blk. Foam	120	8000.00 Pair
	Odyssey	Vented	8¾			1⅛	Dome		35-22 ±3	92	50	1.5k	8/6	12 x 23 x 15	Opt., Wood	Blk. Knit	65	7500.00 Pair
	Symphony	Vented	(2)8	(2)6½	Cones	1	Dome		27-22 ±3	90	35	200,1.8k	8/6		Rswd.	Blk. Knit	120	6500.00 Pair
	Taurus	Vented	(2)6½			¾	Dome		39-22 ±3	88	35	1.8k	8/6	9 x 12 x 48	Opt.	Blk. Knit	85	3995.00 Pair
	Mojo	Vented	6½			¾	Dome		39-22 ±3	88	35	1.8k	8/6	8 x 11 x 16	Rswd.	Blk. Knit	40	1500.00 Pair
	Clef	Vented	8			1	Dome		32-22 ±3	88	35	1.2k	8/6	11 x 12 x 21	Opt., Wood	Blk. Knit	45	From 1200.00 Pair
	Acapella	Vented	6½			¾	Dome		39-22 ±3	88	35	1.8k	8/6	8 x 12 x 38	Rswd.	Blk. Knit	65	2200.00 Pair
SPEAKER-CRAFT	8.5 CRS2	In-Ceiling	8			1	Dome	W,T	30-22	90			Sel.	12 Dia. x 4	Wht.	Opt.	6	560.00 Pair
	8.2 CRS2	In-Ceiling	8			½	Dome	W,T	35-20	90			Sel.	12 Dia. x 4	Wht.	Opt.	6	450.00 Pair
	6.5 MIT2	In-Wall	6½			1	Dome	W,T	40-22	90	5		Sel.	13 x 9 x 4	Wht.	Opt.	6	465.00 Pair
	6.2 MIT2	In-Wall	6½			1	Dome	W,T	45-20	92	5		Sel.	13 x 9 x 4	Wht.	Opt.	6	370.00 Pair
	6.1 MIT2	In-Wall	6½			1	Dome	W,T	50-20	92	5		8/8	13 x 9 x 4	Wht.	Opt.	6	245.00 Pair
	6.5 CRS2	In-Ceiling	6½			1	Dome	W,T	45-20	91	5		Sel.	10 Dia. x 4	Wht.	Opt.	5	405.00 Pair
	6.2 CRS2	In-Ceiling	6½			½	Dome	W,T	45-20	92	5		Sel.	10 Dia. x 4	Wht.	Opt.	5	275.00 Pair
	6.1 CRS2	In-Ceiling	6½			½	Dome	W,T	70-20	91	5		8/8	10 Dia. x 4	Wht.	Opt.	5	207.00 Pair
	5.2 R	In-Ceiling	5¼			½	Dome	W,T	60-20		5		8/8	8 Dia. x 3	Wht.	Opt.	4	149.00 Pair
	WS-550	Outdoor	(2)5¼			1	Dome	W,T	50-20	91	15		4/4	16 x 9 x 8	Opt., Gran.	Mtl.	11	580.00 Pair
	WS-540	Outdoor	(2)5¼			½	Dome	W,T	60-20	91	15		4/4	16 x 9 x 8	Opt., Gran.	Mtl.	12	460.00 Pair
	WS-520	Outdoor	5¼			1	Dome	W,T	70-20	90	10		8/8	12 x 8 x 4	Opt., Gran.	Mtl.	8	400.00 Pair
	WS-510	Outdoor	5¼			½	Dome	W,T	80-20	90	10		8/8	12 x 8 x 4	Opt., Gran.	Mtl.	8	310.00 Pair
	SC-662FL	In-Wall	6½			½	Dome	W,T	45-24	89	10		8/8	12 x 9 x 3	Wht.	Opt.	6	188.00 Pair
	SC-652FL	In-Wall	6½			½	Dome	W,T	50-24	90	10		6/6	12 x 9 x 3	Wht.	Opt.	5	146.00 Pair
	SC-552FL	In-Wall	5¼			½	Dome	W,T	60-24	92	10		8/8	11 x 8 x 3	Wht.	Opt.	4	178.00 Pair
	SC-542FL	In-Wall	5¼			½	Dome	W,T	70-24	92	10		8/8	11 x 8 x 3	Wht.	Opt.	4	136.00 Pair
	SC-662WL	In-Wall	6½			½	Dome	W,T	45-24	89	10		8/8	10 x 7 x 3	Wht.	Opt.	5	168.00 Pair
	SC-652WL	In-Wall	6½			½	Dome	W,T	50-24	90	10		6/6	10 x 7 x 3	Wht.	Opt.	4	124.00 Pair
	SC-552WL	In-Wall	5¼			½	Dome	W,T	60-24	92	10		8/8	9 x 6 x 2	Wht.	Opt.	4	156.00 Pair
	SC-542WL	In-Wall	5¼			½	Dome	W,T	70-24	92	10		8/8	9 x 6 x 2	Wht.	Opt.	3	116.00 Pair
SPEAKERLAB	SL2	Bass Ref.	5¼			¾	Dome		50-21 ±3	89	10	2.5k	8/6	13 x 7 x 8	Oak	Blk. Knit	12	239.00 Pair; Kit, 195.00
	SL3	Bass Ref.	6½			¾	Dome		42-21 ±3	88	10	2.5k	8/6	18 x 9 x 10	Oak	Blk. Knit	22	389.00 Pair; Kit, 289.00
(Continued)	SL4	D'Appolito; Bass Ref.	(2)6½			1	Dome		35-21 ±3	91	10	2.5k	4/3	32 x 10 x 12	Oak	Blk. Knit	42	539.00 Pair; Kit, 449.00

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CIRCLE NO. 57 ON READER SERVICE CARD

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SPEAKERLAB (Continued)	SL5	Bass Ref.	8	6½	Cone	1	Dome		34-21 ±3	92	20	180,2.5k	4/3	37 x 11 x 13	Oak	Blk. Knit	56	659.00 Pair; Kit, 569.00
	SL7	Bass Ref.	12,10	6½	Cone	1	Dome		25-21 ±3	94	20	180,350,5k	4/3	39 x 14 x 16	Oak	Blk. Knit	82	999.00 Pair; Kit, 799.00
	SL/SW	Bass Ref. Sub.	10						35-160 ±3	92	20	150	8/6	14 x 23 x 16	Oak	Blk. Knit	43	329.00 Each; Kit, 239.00
	SLC	Home Th.	(2)6			½	Dome		42-21	90	10	2.5k	4/3	8 x 23 x 10	Oak	Blk. Knit	25	279.00 Each; Kit, 249.00
SPEAKER-WORLD TECH-NOLOGY	SW-12	Home Th.; Powered Sub.	12						20-200 ±4	86	100 Inc.	80-100 (Sel.)	8/3	14 x 14 x 16	Blk. Text.	Blk. Poly	60	400.00 Each
	Sat 1	Home Th.	6½			3	Dome		50-20 ±4	87	60	3.5k	8/3	12 x 8 x 8	Blk. Text.	Blk. Poly	20	75.00 Each
	MR-1	Home Th.		(2)5	Cones	3	Dome		200-6 ±4	86	60	3.5k	8/3	14 x 6 x 6	Blk. Text.	Blk. Poly	20	80.00 Each
SPECO	BAS-100/ WAS-100	Powered	4			1	Dome	W,T	55-20 ±3	90	15 Inc.		8/	7 x 5 x 5	ABS	Opt.	8	123.50 Pair
	DMS-2		3			2	Cone		60-20 ±3	90	20		8/	6 x 4 x 4	ABS	Blk.		57.95 Pair
	DMS-3P	Outdoor	4	2	Cone	1	Dome		55-20 ±3	90	30		8/	8 x 5 x 5	Alum.	Opt.		104.95 Pair
	DMS-6		5	2	Cone	1	Dome		55-20	90	40			9 x 7 x 6	Plast.	Blk.	5	130.95 Pair
SPECTRUM AUDIO	106cd	Home Th.; Bass Ref.	6½			¾	Dome		55-21 ±3	90	25	3.7k	8/6	9 x 8 x 13	Blk.	Blk. Knit	10	249.00 Pair
	108cd	Home Th.; Bass Ref.	8			¾	Dome		49-21 ±3	91	30	3.5k	8/7	16 x 11 x 10	Opt.	Blk. Knit	19	399.00 Pair
	208cd	Home Th.; Bass Ref.	8			¾	Dome		29-21 ±3	90	50	2.8k	8/7	36 x 11 x 12	Opt.	Blk. Knit	55	599.00 Pair
	Center cd	Ctr. Ch.	(2)3			¾	Dome		59-21 ±4	90	20	3.9k	8/7	6 x 16 x 9	Blk.	Blk. Knit	9	149.00 Each
SPENDOR	LS3/5A	Inf. Baf.	4½			1	Dome		80-20 ±3	82	25	3k	11/	12 x 8 x 7	Opt.	Blk. Knit	11	1250.00 Pair
	SP1/5	Bass Ref.	6½			1	Dome		70-20 ±3	84	20	3k	8/	13 x 9 x 9	Opt.	Blk. Knit	16	995.00 Pair
	SP3/1	Bass Ref.	6½			¾	Dome		65-20 ±3	85	20	4k	8/	16 x 9 x 11	Opt.	Blk. Knit	21	1400.00 Pair
	SP2/3	Bass Ref.	8			¾	Dome		60-20 ±3	88	20	3k	8/	22 x 11 x 13	Opt.	Blk. Knit	32	1900.00 Pair
	SP1/2	Bass Ref.	8			1½,¾	Domes		45-20 ±3	88	25	3k,13k	8/	25 x 12 x 12	Opt.	Blk. Knit	40	2400.00 Pair
	SP7/1	Bass Ref.	8			¾	Dome		50-20 ±3	89	30	3k	8/	34 x 12 x 14	Opt.	Blk. Knit	62	2800.00 Pair
	SP100	Bass Ref.	12	6½	Cone	1	Dome		45-20 ±3	90	40	600,4k	8/	28 x 15 x 17	Opt.	Blk. Knit	79	3300.00 Pair
	SP9/1	Bass Ref.	12	6½	Cone	1	Dome		40-20 ±3	90	50	600,4k	8/	42 x 15 x 18	Opt.	Blk. Knit	115	5500.00 Pair
SPICA	TC 60	Ported	6½			1	Dome		48-20 ±3	87	30	2.5k	8/5.6	20 x 12 x 10	Opt.	Blk. Knit	26	795.00 Pair
SRD SPEAKER-WORKS	Sub 12P	Powered Sub.	12						25-125 ±3		120 Inc.	40-180 (Adj.)		19 x 19 x 19	Opt., Oak	Blk. Knit	58	699.00 Each
	10.3 Series II	Bass Ref.	10	5½	Cone	1	Dome		33-28 ±2	89	20	500,4k	8/	25 x 15 x 12	Opt., Oak	Blk. Knit		1199.00 Pair
	6.2	Bass Ref.	6½			1	Dome		49-20 ±2	89	10	3k	8/	16 x 10 x 8	Opt.	Blk. Knit	19	479.00 Pair
	8.2	Bass Ref.	8			1	Dome		40-20 ±2	91	20	2.5k	8/	19 x 12 x 11	Opt.	Blk. Knit	28	599.00 Pair
	VM-1	A/V; Bass Ref.	(2)5¼			1	Dome		45-20 ±2	88	10	3.5k	6/	8 x 18 x 11	Opt.	Blk. Knit	25	699.00 Pair
	SS-1	Ac. Sus.	5			1	Dome		72-20 ±2	88	10	3.5k	6/	12 x 8 x 7	Opt.	Blk. Knit	12	429.00 Pair
	Sat 1	Sat. & Sub.	10	5	Cone	1	Dome		45-20 ±2	89	20	125,3.5k	6/	Three Pieces	Opt.	Blk. Knit	64 Sys.	799.00 Sys.
SUMIKO/ SONUS FABER	Extrema	Sealed	7½			1¼	Dome		27-30 ±2.5	88	50	2.2k	4/3.5	18 x 11 x 22	Opt.	Blk. Silk	87	9890.00 Pair
	Electa Amator	Ported	7			1¼	Dome		42-30 ±2.5	89	50	2.2k	6/4	14 x 8 x 10	Opt.	Blk. Silk	35	5000.00 Pair
	Electa	Ported	7			1	Dome		50-20 ±3	88	30	2k	6/4	14 x 10 x 9	Wal.	Blk. Silk	31	2750.00 Pair
	Minima Amator	Ported	5½			1	Dome		55-25 ±3	88	30	2.4k	6/4	11 x 8 x 9	Wal.	Blk. Silk	21	2500.00 Pair
	Minuetto	Ported	6½			1	Dome		60-20 ±3	87	30	2.2k	6/4	12 x 9 x 8	Wal.	Brn. Silk	26	1600.00 Pair
SUPERIOR AUDIO	SX-1	Powered Sub.	5¼					W	40-250 ±3	88	40 Inc.	72-250 (Adj.)	8/	9 x 9 x 9	Blk.	Blk.	12	250.00 Each
	SX-2	Powered Sub.	5¼					W	40-250 ±3	88	40 Inc.	72-250 (Adj.)	8/	9 x 9 x 9	Blk.	Blk.	10	300.00 Each
	SX-3	Powered Sub.	10					W	30-250 ±3	90	80 Inc.	72-250 (Adj.)	8/	12 x 12 x 12	Blk.	Blk.	25	400.00 Each
SWANS SPEAKER SYSTEMS	Baton		7			1	Dome		48-18.5	90	11	1.5k	8/3	9 x 11 x 39	Rswd.	Blk. Knit	60	2700.00 Pair
	Esquire	D'Appolito	(2)7			1	Dome		45-18.5	92	11	1.5k	8/3	10 x 12 x 46	Rswd.	Blk. Knit	70	3600.00 Pair
	Allure		(2)8	5¼	Cone	1	Dome		35-18.5	93	7	1.8k	4/4	16 x 16 x 42	Rswd.	Brn. Foam	120	5500.00 Pair
	Cygnus	D'Appolito	10	(2)5¼	Cones	1	Dome		27-20	89	100	1.5k	8/3	16 x 16 x 46	Rswd.	Brn. Foam	120	6000.00 Pair
	F18	Powered; D'Appolito	(2)8	(2)5¼	Cones	1	Dome		16-20	90	50	100,1.5k	8/3	8 x 12 x 46	Blk. Lacq.	Blk. Foam	160	14,500. Pair
SYMDEX SYSTEMS	Gamma Reference	Vented		7	Cone	1	Dome		45-25	88		2.3k	8/4		Opt.	Blk. Knit	50	From 2950.00 Pair
	Epsilon Reference	Vented	10	7	Cone	1	Dome		25-25	88		100,2.3k	8/4		Opt.	Blk. Knit	110	From 5950.00 Pair
SYMPHONIC LINE	RG5	Sealed	8			1½	Dome		35-25 ±3	91	50		8/4	40 x 14 x 10	Pearl	None	90	7000.00 Pair
	Bel Canto	Sealed	(2)8	7	Cone	1½	Dome		25-25 ±3	91	100		8/4	44 x 11 x 10	Pearl	None	150	16,000. Pair
TADDEO	Milestone		6½			¾	Dome		40-25 ±3	87	30	3.5k	8/8	8 x 54 x 16	Wal.		60	1995.00 Pair
TANNOY	Arena	Home Th.	5			1	ICT		70-20 ±3	86	10		6/4	9 x 7 x 6	Blk.	Blk. Knit	4	249.00 Pair
	Arena SW	Sub.	(2)6½															359.00 Each
	C-6	Bass Ref.	6½			¾	Dome		50-20	88	10		6/4	13 x 8 x 8	Blk. Ash Vnl.	Blk. Knit	10	299.00 Pair
	C-8	Bass Ref.	8			1	Dome		45-20	89	10		6/4	19 x 10 x 8	Blk. Ash Vnl.	Blk. Knit	18	399.00 Pair
	C-10	Bass Ref.	10			1	Dome		38-20	91	10		6/4	24 x 12 x 10	Blk. Ash Vnl.	Blk. Knit	27	499.00 Pair
	C-88	Bass Ref.	(2)8			1	Dome		35-20	92	10		6/4	35 x 11 x 14	Blk. Ash Vnl.	Blk. Knit	45	799.00 Pair
	D10	Bass Ref.	5			1	Dome		60-30	87	10	4.5k	6/4	14 x 8 x 6	Blk. Ash Vnl.	Blk. Knit	7	350.00 Pair
	D20	Bass Ref.	6½			1	Dome		55-30	87	10	4k	8/6	16 x 9 x 9	Blk. Ash Vnl.	Blk. Knit	12	450.00 Pair
	D30	Inf. Baf.	(2)6½			1	Dome		48-30	89	10	400,3k	8/5	28 x 9 x 9	Blk. Ash Vnl.	Blk. Knit	21	900.00 Pair
	D60	Inf. Baf.	6½	6½	Cone	1	Conc. Horn		44-30	90	10	400,2k	6/4	28 x 9 x 9	Blk. Ash Vnl.	Blk. Knit	24	1100.00 Pair
	D70	Inf. Baf.	8	8	Cone	1	Conc. Horn		40-30	91	10	400,2.5k	6/4	32 x 11 x 10	Blk. Ash Vnl.	Blk. Knit	35	1400.00 Pair
(Continued)	D80	Coupled-Chamber Ref.	8	8	Cone	1	Conc. Horn		35-30	91	10	400,2.5k	6/4	36 x 11 x 10	Blk. Ash Vnl.	Blk. Knit	43	1800.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
TANNOY (Continued)	D100	Bass Ref.	6½			1	Conc. Horn		45-30	88	30	2k	8/5	14 x 10 x 9	Opt., Wood Ven.	Blk.	15	1595.00 Pair
	D500	Coupled-Chamber Ref.	(2)8			1	Conc. Horn		40-30	91	30	400,1.7k	6/4	37 x 12 x 13	Opt., Wood Ven.	Blk.	62	3795.00 Pair
	D700	Twin Ducted Ref.	(2)10			1	Conc. Horn		35-30	93	30	200,1.5k	6/4	39 x 15 x 14	Opt., Wood Ven.	Blk.	90	4795.00 Pair
	Stirling TW	Var. Dst. Port	10			1	Conc. Horn		35-25	93	30	1.3k	8/5.5	28 x 20 x 12	Wal.	Beige Knit	60	5000.00 Pair
	Edinburgh TW	Dst. Port	12			1¼	Conc. Horn		30-25	95	50	1.2k	8/5.5	40 x 26 x 17	Wal.	Beige Knit	96	6500.00 Pair
	GRF Memory TW	Ducted Port	15			1¼	Conc. Horn		29-25	95	50	1k	8/5.5	44 x 32 x 19	Wal.	Beige Knit	184	7500.00 Pair
	Westminster TW	Compd. Horn	15			1¼	Conc. Horn		18-25	99	50	300,1k	8/5.5	51 x 41 x 25	Wal.	Beige Knit	290	12,500. Pair
	Westminster Royal	Compd. Horn	15			2	Conc. Horn	T	18-22	99	50	1k	8/5.5	55 x 39 x 22	Wal.	Beige Knit	304	30,000. Pair
TDL	Monitor "M"	Trans. Line	12x 8½	6	Cone	1	Dome		18-20	87	50	300,2k	8/	35 x 11 x 17	Opt.	Opt., Knit	110	6500.00 Pair
	Reference Standard "M"	Trans. Line	(2) 12x 8½	(2)6	Cones	(2)1, ¾	Domes		16-20	89	50	300,2k,13k	8/	46 x 21 x 20	Opt., Wood	Opt., Knit	175	13,000. Pair
	Near field Monitor	Ported	5			½	Cone/ Dome		50-20	88	15	5k	8/	11 x 7 x 7	Opt., Wood	Opt.	7	250.00 Pair
	NFM2	Ported	(2)5			¾	Dome		50-20	90	10	5k	8/	17 x 7 x 7	Opt.	Blk. Knit	11	450.00 Pair
	NFM2-5	Ctr. Ch.; Ported	(2)5			¾	Dome		50-20	90	10	5k	8/	17 x 7 x 7	Opt.	Blk. Knit	12	250.00 Each
	RTL2	Trans. Line	6¾			1	Dome		40-20	87	20	3k		28 x 8 x 9	Opt., Wood	Opt.	26	650.00 Pair
	RTL3	Trans. Line	(2)6¾			1	Dome		35-20	90	20	3k		34 x 8 x 15	Opt., Wood	Opt.	46	950.00 Pair
	RTL4	Trans. Line	(2)8			1	Dome		30-20	90	20	3k	8/	36 x 11 x 15	Opt.	Blk. Knit	50	1450.00 Pair
	Studio 1m	Trans. Line	6½			1	Dome		28-20	86	30	2k	8/	30 x 9 x 13	Opt., Wood	Opt.	50	2000.00 Pair
TEAC	SS-250	Ctr. Ch. & 2 Rear Ch. (see below)												Three Pieces	Ebony	Blk. Knit		149.00 Sys.
	SS-250	Ctr. Ch.	(2)3⅛			2	Dome		80-20	88	50			15 x 4 x 5				
	SS-250	Rear Ch.		4					80-18	80	30			6 x 7 x 4				
	LSC-400	Ctr. Ch.	(4)3			(2)1	Domes		80-20	90	40			19 x 4 x 7	Ebony	Blk. Knit		129.00 Each
TECHNICS	SB-LX90		15	4	Cone	2⅝	Cone		31-22 +0,-16	90		3k,6k	8/	19 x 33 x 13	Opt.	Blk.	36	119.95 Each
	SB-LX70		12	4	Cone	2⅝	Cone		33-22 +0,-16	90		3k,6k	8/	15 x 28 x 11	Opt.	Blk.	22	169.95 Pair
	SB-LX50		10	4	Cone	2⅝	Cone		35-22 +0,-16	90		4k,6k	8/	14 x 25 x 11	Opt.	Blk.	19	139.95 Pair
	SB-LV305		10			2⅝	Cone		38-22 +0,-16	90		3k	8/	13 x 24 x 11	Opt.	Blk.	17	129.95 Pair
	SB-LX30		10			2⅝	Cone		38-22 +0,-16	90		3k	8/	13 x 24 x 11	Opt.	Blk.	17	119.95 Pair
	SB-LX10		6¾			2⅝	Cone		46-22 +0,-16	89		3k	8/	10 x 15 x 9	Opt.	Blk.	8	99.95 Pair
TERP-SICHORE	Detonator	Powered; Trans. Line; 2 Sats. & 2 Stereo Subs.	(2)8	4	Inv. Dome	(2)1½	Inv. Domes	W,M,T	20-25	87	Inc.	400,5k		Four Pieces	Opt.	None	235 Sys.	7000.00 Sys. w/Amp & Elec. Xover
	Van Arsdale	Tuned Port & Trans. Line	8	4	Cone	1	Dome		32-20 ±2	91	100		8/4		Opt.	Opt.	180	3500.00 Pair
	Landes Monitor	Tuned Port	7½				Ribbon		45-24 ±2	94	10	300,2.4k	6/3	8 x 10 x 16	Opt.	Opt.	19	800.00 Pair
	Landes SSS Monitor	Tuned Port	5½			1	Dome		55-20 ±3	91	10	2.4k	6/3	7 x 10 x 12	Opt.	Opt.	12	400.00 Pair
	1 Subwoofer	Custom; Folded Horn Sub.	Opt.											Opt.	Opt.	Opt.		From 600.00 Each
THIEL	CS5i	Sealed	(3)8	5,2	Cone, Dome	1	Dome	No	25-20 ±1	87	100	50,400, 1k,3k	3/2	64 x 13 x 17	Opt., Wood	Blk. Cloth	180	12,300. Pair
	CS7	Pas. Rad.	12	6½,3	Cones	1	Dome	No	25-17 ±1.5	86	100	130,1k,3k	4/2.7	55 x 14 x 19	Opt., Wood	Blk. Cloth	201	8900.00 Pair
	CS3.6	Pas. Rad.	10	4½	Cone	1	Dome	No	29-20 ±1.5	86	100	400,3k	4/2.5	49 x 13 x 17	Opt., Wood	Blk. Cloth	107	3900.00 Pair
	CS2 2	Pas. Rad.	8	3	Cone	1	Dome	No	35-20 ±2	86	50	800,3k	4/3	42 x 12 x 13	Opt., Wood	Blk. Cloth	70	2750.00 Pair
	CS1.5	Pas. Rad.	6½			1	Dome	No	42-22 ±3	86	50	3k	4/3	33 x 8 x 11	Opt., Wood	Blk. Cloth	42	1990.00 Pair
	CS.5	Ported	6½			1	Dome	No	55-20 ±3	87	30	3k	4/3.2	31 x 8 x 11	Opt., Wood	Blk. Cloth	35	1350.00 Pair
	SCS 2	Ported	6½			1	Dome	No	47-17 ±2	86	50	3k	4/3	19 x 7 x 10	Opt., Wood	Blk. Cloth	31	925.00 Each
TIMES ONE	YM 15-2B	Powered; Vented	(2)15				Ribbon	W,T	31-21 ±2.5	130	Inc.	1.2k	10k	32 x 44 x 31	Blk. Lacq.	Blk. Cloth	460	19,950. Pair
	YM 12-2B	Powered; Vented	(2)12				Ribbon	W,T	35-21 ±2.5	124	Inc.	1.2k	10k	27 x 36 x 22	Blk. Lacq.	Blk. Cloth	400	18,250. Pair
	YM 10-2B	Powered; Vented	(2)10				Ribbon	W,T	42-21 ±2.5	122	Inc.	1.2k	10k	22 x 28 x 18	Blk. Lacq.	Blk. Cloth	350	16,950. Pair
	YM 15-1B	Powered; Vented	15				Ribbon	W,T	31-21 ±2.5	120	Inc.	1.2k	10k	32 x 19 x 17	Blk. Lacq.	Blk. Cloth	360	15,950. Pair
	YM 12-1B	Powered; Vented	12				Ribbon	W,T	35-21 ±2.5	114	Inc.	1.2k	10k	27 x 16 x 15	Blk. Lacq.	Blk. Cloth	300	14,950. Pair
	YM 10-1B	Powered; Vented	10				Ribbon	W,T	42-21 ±2.5	112	Inc.	1.2k	10k	20 x 13 x 11	Blk. Lacq.	Blk. Cloth	250	13,950. Pair
	YM 15-1P	Powered; Vented	15				Ribbon	W,T	31-21 ±2.5	120	Inc.	1.2k	10k	32 x 19 x 17	Blk. Lacq.	Blk. Cloth	350	11,750. Pair
	YM 12-1P	Powered; Vented	12				Ribbon	W,T	35-21 ±2.5	114	Inc.	1.2k	10k	27 x 16 x 15	Blk. Lacq.	Blk. Cloth	290	11,250. Pair
	YM 10-1P	Powered; Vented	10				Ribbon	W,T	42-21 ±2.5	112	Inc.	1.2k	10k	20 x 13 x 11	Blk. Lacq.	Blk. Cloth	240	10,750. Pair
(Continued)	YM 15-1F	Powered; Vented	15			1	Dome	W,T	31-18 ±2.5	114	Inc.	1.2k	10k	32 x 19 x 17	Blk. Lacq.	Blk. Cloth	360	7195.00 Pair

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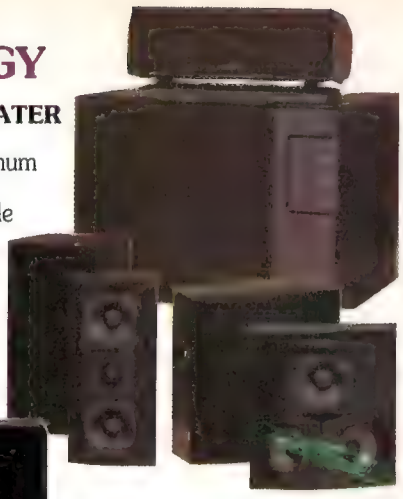

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TIMES ONE (Continued)	YM 12-1F	Powered; Vented	12			1	Dome	W,T	35-18 ±2.5	114	Inc.	1.2k	10k	27 x 16 x 15	Blk. Lacq.	Blk. Cloth	290	4995.00 Pair
	YM 10-1F	Powered; Vented	10			1	Dome	W,T	42-18 ±2.5	114	Inc.	1.2k	10k	20 x 13 x 11	Blk. Lacq.	Blk. Cloth	240	5795.00 Pair
	Enlightened EC-1	Home Th.; Omni.	8	1½		¾	Inv. Dome		38-20 ±1.5	87	100	600,3.5k	4/	8 x 23 x 23	Blk.	Blk. Cloth		2500.00 Pair
TLT	T2	Coaxial; Trans. Line	6½			1	Dome		38-25 ±3	89	25	3.8k	8/6	40 x 10 x 14	Burl. Wal.	Blk. Knit	90	1995.00 Pair
TOBY	CS-94	Sat. & Sub.	10	6½	Cone	1	Dome	No	30-18 ±3	87	30	100,2k		Three Pieces	Blk. Epoxy	Blk. Knit		1199.00 Sys.
	SS-94	Sat. & Sub.	10	6½	Cone	1	Dome	No	30-18 ±3	87	30	100,2k	6/4	Three Pieces	Opt.	Blk. Knit		1095.00 Sys.
	D-55	Bass Ref.	8			1	Dome	No	30-18 ±3	88	30	2k		38 x 10 x 12	Opt.	Blk. Knit	46	749.00 Pair
	D-27	Bass Ref.	6½			1	Dome	No	40-22 ±3	86	30	2k		33 x 10 x 7	Blk. Epoxy	Blk. Knit	31	499.00 Pair
	CC-94	Ctr. Ch.	6½			1	Dome	No	60-18 ±5	87	30	3k		8 x 8 x 16	Blk. Epoxy	Blk. Knit	12	249.00 Each
	RS-94	Rear Ch.	6½			¾	Dome	No	60-18 ±5	87	30	3.5k		8 x 8 x 16	Blk. Epoxy		12	299.00 Pair
TOTAL MEDIA SYSTEMS	TMS-8.5	Tuned Port	8	2	Dome	2	Ribbon	No	36-27 ±2	91	50	600,6.5k	8/6	11 x 13 x 42	Blk. Ash	Blk. Knit	53	3950.00 Pair
	TMS-8.5C	Ctr. Ch.	8	2	Dome	2	Ribbon	No	36-27 ±2	91	50	650,6 5k	8/6	11 x 11 x 43	Blk. Ash	Blk. Knit	55	2250.00 Each
	TMS-SC200BP	Surround; Dipolar	8	(2)4	Cones	(2)1	Domes	No	36-22 ±2	91	50	200,1 5k	4/3	24 x 14 x 8	Blk. Ash	Blk. Knit	42	3800.00 Pair
TOTEM	TABÚ	Home Th.; Bass Ref.	7			1¼	Dome		37-22 ±3	86	50	1.7k	5/5	17 x 9 x 12	Mahog.	Blk. Knit	20	2995.00 Pair
	MITE	Home Th.; Bass Ref.	5½			1	Dome		60-20 ±3	87.5	20	2.7k	4/4	11 x 6 x 9	Blk.	Blk. Knit	8	599.95 Pair
	Rokk	Bass Ref.	5			1	Dome		50-20 ±2	88	20	3.2k	4/4	15 x 6 x 10	Opt., Wood		11	895.00 Pair
	1	Bass Ref.	6½			1	Dome		50-20 ±3	87	15	2.7k	4/4	13 x 7 x 9	Opt., Wood		9	1595.00 Pair
	1-BW (bi-wired)	Bass Ref.	6½			1	Dome		50-20 ±3	87	15	2.7k	4/4	13 x 7 x 9	Opt., Wood		9	1795.00 Pair
	Tott	Bass Ref.	5			1	Dome		50-20 ±5	85	30	3.5k	8/5	11 x 6 x 9	Opt., Wood		8	995.00 Pair
	MANI-2	Bass Ref.	(2)8			1	Dome		27-20 ±3	85	50	4k	4/4	17 x 9 x 12	Opt., Wood		22	3995.00 Pair
TOWNSHEND AUDIO	Sir Galahad	Vented	(6)6			(9)	Leaf		18-25 ±6	95	10	6.5k	6/5	16 x 19 x 63	Charc.	Blk. Knit	350	19,000. Pair
	Sir Lancelot	Vented	(4)6			(6)	Leaf		18-25 ±6	93	10	6.5k	9/8	16 x 19 x 47	Charc.	Blk. Knit	250	16,000. Pair
	Glastenbury	Vented	6			(1)	Leaf		23-25 ±6	84	10	6.5k	9/8	11 x 19 x 36	Charc.	Blk. Knit	110	6000.00 Pair
TRIAD SPEAKERS	InWall Silver LCR/4	Home Th.; In-Wall; Front Ch.; Sealed		(2)5½	Cones	1	Dome		80-20 ±3	90	125 Max.	3.2k	4/3	19 x 11 x 4	Paint	Mtl.	22	
	InWall Silver LCR/6	Home Th.; In-Wall; Front Ch.; Sealed		(2)5½	Cones	1	Dome		80-20 ±3	90	125 Max	3.2k	4/3	19 x 11 x 6	Paint	Mtl.	22	
	InRoom Silver LCR	Home Th.; Front Ch.; Sealed		(2)5½	Cones	1	Dome		80-20 ±3	90	125 Max.	3.2k	4/3	19 x 11 x 6	Paint	Mtl.	19	800.00 Each
	InRoom Gold LCR	THX; Front Ch.		(2)6½	Cones	1	Dome		80-20 ±3	89	150 Max.	3.2k	4/3	17 x 9 x 8	Opt.	Mtl.	25	1000.00 Each
	InRoom Gold LCR Horz	Home Th.; Front Ch.		(2)6½	Cones	1	Dome		80-20 ±3	89	150 Max.	3.2k		22 x 8 x 8	Opt.	Mtl.	25	1150.00 Each
	InWall Gold LCR/10	THX; In-Wall; Front Ch.		(2)6½	Cones	1	Dome		80-20 ±3	89	150 Max.	3.2k	4/3	19 x 11 x 10	Paint	Mtl.	25	
	InWall Silver Surround	THX; In-Wall; Surround; Sealed		(2)5½	Cones	(2)1¼	Domes		85-20 ±3	90	50 Max.	2.6k	4/3	14 x 14 x 4	Paint	Mtl.	20	
	OnWall Silver Surround	THX; On-Wall; Surround; Sealed		(2)5½	Cones	(2)1¼	Domes		85-20 ±3	90	50 Max.	2.6k	4/3	14 x 14 x 5	Paint	Mtl.	20	900.00 Each
	InWall THX Woofer	THX; In-Wall; Sealed Woofer	(2)10						35-80 ±3	85	200 Max.	80	4/3	19 x 14 x 12	Paint	Mtl.	45	
	InRoom THX Woofer	THX; Woofer	(2)10						35-80 ±3	85	200 Max.	80	4/3	18 x 20 x 18	Paint/ Gran.	Blk. Cloth	70	1000.00 Each
	InWall Bronze Satellite	In-Wall; Sealed Sat.		4½	Cone	¾	Dome		110-20 ±3	89	35	2.5k	4/3	11 x 7 x 4	Paint	Opt.	7	
	InWall Silver Satellite	In-Wall; Sealed Sat.		5½	Cone	1	Dome		100-20 ±2.5	90	35	2.5k	8/6	12 x 8 x 4	Paint	Opt.	9	
	InWall Gold Satellite	In-Wall; Sealed Sat.	6½			1	Dome		72-20 ±2	87	35	2.5k	8/6	19 x 11 x 4	Paint	Opt.	14	
	InWall Omni	In-Wall; Ported Sat.		5¾	Cone	2¼	Cone		85-16 ±3	85	25	2.8k	8/6	12 x 8 x 4	Paint	Opt.	8	
	InWall Bronze/ 4 PowerSub	In-Wall; Sealed Servo Sub.	10					W	20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	8/6	19 x 14 x 4	Paint	Mtl.	32 Sys.	
	InWall Bronze/ 6 PowerSub	In-Wall; Sealed Servo Sub.	10					W	20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	8/6	19 x 14 x 6	Paint	Mtl.	40 Sys.	
	InWall Silver/ 4 PowerSub	In-Wall; Dual Encl.; Sealed Servo Sub.	(2)8					W	20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 4	Paint	Mtl.	48 Sys.	
	InWall Silver/ 6 PowerSub	In-Wall; Dual Encl.; Sealed Servo Sub.	(2)8					W	20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	14 x 14 x 6	Paint	Opt.	50 Sys.	
	InWall Gold/ 4 PowerSub	In-Wall; Dual Encl.; Sealed Servo Sub.	(2)10					W	20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 4	Paint	Opt.	52 Sys.	
	InWall Gold/ 6 PowerSub	In-Wall; Dual Encl.; Sealed Servo Sub.	(2)10					W	20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 6	Paint	Opt.	52 Sys.	
	InRoom Bronze Satellite	Sat.		4½	Cone	¾	Dome		110-20 ±3	89	35	2.5k	4/3	9 x 5 x 5	Opt.	Blk. Cloth	7	250.00 Each
	InRoom Silver Satellite	Sat.		5½	Cone	1	Dome		100-20 ±2.5	90	35	2.5k	8/6	11 x 6 x 6	Opt.	Blk. Cloth	11	350.00 Each
(Continued)	InRoom Gold Satellite	Sat.	6½			1	Dome		72-20 ±2	87	35	2.5k	8/6	13 x 8 x 7	Opt.	Blk. Cloth	15	425.00 Each

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
TRIAD SPEAKERS (Continued)	InRoom Bronze PowerSub	Powered Sub.	10					W	20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	8/6	15 x 14 x 13	Opt.	Blk. Cloth	42	850.00 Each
	InRoom Silver PowerSub	Powered Sub.	(2)8					W	20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	16 x 17 x 16	Paint/ Gran.	Blk. Cloth	65	1150.00 Each
	InRoom Gold PowerSub	Powered Sub.	(2)10					W	20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	18 x 19 x 17	Paint/ Gran.	Blk. Cloth	80	1350.00 Each
ULTRA AUDIO	TS-CT1	Bandpass	(2)10	(2)5	Cones	1	Dome		25-20 ±3	86	50	100,3k	7/3	18 Dia. x 63	Mtl.	Blk. Cloth	175	6500.00 Pair
	TS-CW1	Bandpass Sub.	12						20-100 ±3	88	50	Opt.	8/4	18 Dia. x 48	Opt.	None	69	1399.00 Each
	TS-S1	Bass Ref.	6			1	Dome		48-25 ±3	88	50	2.8k	8/4	13 x 8 x 15	Opt.	Blk. Foam	38	1500.00 Each
	TS-LCR	Bass Ref.	4½			1	Dome		60-20 ±3	88	40	4k	8/4	11 x 7 x 9	Opt.	Blk. Cloth	19	490.00 Each
	TS-1	Bass Ref.	8	2	Dome	1	Dome		35-20 ±3	88	40	500,3k	7/3	14 x 10 x 60	Oak	Blk. Cloth	100	2499.00 Pair
UNITY AUDIO	Cerous 6	Fluid Coupled	10	(2)6½	Cones	1	Dome	No	26-24 +1,-3	92	12	125,3.6k	6/5	42 x 15 x 9	Wood & Corian	Blk. Knit	100	6250.00 Pair
	Cerous PARM	Biamp, PARM Loading; Sat. & Sub.	(2)12	(2)6½	Cones	1	Dome	No	19-24 ±1	89	(2) 100	Adj., 3.3k	5/5	Five Pieces	Corian	Blk. Knit	400 Sys.	17,795. Sys.
	CLA 3 EDC	PARM Loading	(2)7			1	Dome	No	42-20 ±2	90	40	2.2k	5/5	9 x 5 x 38	Opt.	Blk. Knit	31	From 1125.00 Pair
	Signature 3 EDC	PARM Loading	(2)7			1	Dome	No	40-20 ±2	90	40	2.3k	6/5	9 x 5 x 38	Opt.	Blk. Knit	33	From 1995.00 Pair
	Signature 1 EDC	Bass Ref.	11	7	Cone	1½	Dome	No	30-21	90	50	135,2k	8/7	9 x 10 x 43	Opt.	Blk. Knit	68	From 3400.00 Pair
	CCFX	Ctr. Ch.		6½	Cone	(2)1	Domes	No	75-20 ±1	89	25	2.7k	6/5	11 x 8 x 7	Blk. Corian	Blk. Knit	22	995.00 Each
	WCFX	Ctr. Ch.		6½	Cone	(2)1	Domes	No	78-20 ±2	89	25	2.7k	6/5	13 x 9 x 7	Opt.	Blk. Knit	14	485.00 Each
	CCLA	Ctr. Ch.		6½	Cone	1	Dome	No	78-20 ±2	89	25	2.7k	6/5	13 x 9 x 7	Opt.	Blk. Knit	13	345.00 Each
	The Ambiance	Bipolar Rear Ch.		(2)4	Domes	1	Dome	No	100-20	92	25	8k	6/5	14 x 8 x 3	Opt., Corian	Opt.	15	795.00 Pair
VANDER-STEEN AUDIO	5	Powered, Biamp	(2)12, 7	4½	Cone	1,¾	Domes	SW,ST	22-30 ±3	86	400 Inc., 100 Ext.	100,600, 5k,12k	6/4	14 x 20 x 42	Opt., Wood	Opt., Knit	160	8900.00 Pair
	VCC-1	Ctr. Ch.; Coaxial	6½			1	Dome		150-21 ±3	86	30	3.8k	8/5	12 x 10 x 9	Opt., Wood	Opt., Knit	25	495.00 Each
	1B	Trans. Line	8			1	Dome	T	38-20 ±3	90	20	2.8k	8/6	12 x 10 x 36	Opt., Wood	Opt., Knit	50	695.00 Pair
	2Ce		10,8	4½	Cone	1	Dome	M,T	29-29 ±3	88	40	600,5k	8/4	16 x 10 x 40	Opt., Wood	Opt., Knit	70	1295.00 Pair
	3A		10,8	4½	Cone	1	Dome	M,T	26-30 ±3	89	100	500,5k	6/4	16 x 10 x 48	Opt., Wood	Opt., Knit	102	2795.00 Pair
	2W	Powered Inf. Baf. Sub.	(3)8					W	26-80 ±3	Adj.	300 Inc.	80		18 x 17 x 18	Opt., Wood	Opt., Knit	90	1250.00 Each w/Amp
	VSM-1	On-Wall; Coaxial	6½			1	Dome	T	60-21 ±3	88	30	3.8k	8/5	12 x 5 x 24	Opt., Wood	Opt., Knit	31	895.00 Pair
VECTOR RESEARCH	VRP-375 Pro-Line	Sat. & Sub.	8	3½	Cone	2½	Cone		28-20 ±3	90	25	150,3.5k	6/	Three Pieces	Blk. Vnl.	Blk. Alum.	26 Sys.	899.95 Sys.
	VRP-575 Pro-Line	Sat. & Sub.	10	3½	Cone	2½	Dome	M,T	28-20 ±3	90	40		8/	Three Pieces	Blk. Vnl.	Blk. Cloth	28 Sys.	1099.95 Sys.
	VRP-400 Pro-Line	Sat. & Ctr. Ch.	(2)4	3½	Cone	2½	Cone		55-20	87	10		4/	Three Pieces	Blk. Vnl.	Blk. Cloth	22 Sys.	799.95 Sys.
VELODYNE ACOUSTICS	LD-2	Home Th.	6			1	Dome	No	75-20 ±3	88	35	3k	6/4	14 x 8 x 9	Blk. Vnl.	Blk. Cloth	18	399.00 Each
	LD-3C	Ctr. Ch.	(2)6			1	Dome		65-20 ±3	88	35	3k	6/3	8 x 21 x 10	Blk. Vnl.	Blk. Cloth	32	649.00 Each
	VA-810X	Powered Pas. Rad. Sub.	8					W	35-85 ±3		65 Inc.	85		15 x 16 x 15	Blk. Vnl.	Blk. Cloth	45	595.00 Each
	VA-1012X	Powered Pas. Rad. Sub.	10					W	28-85 ±3		80 Inc.	85		18 x 19 x 18	Blk. Vnl.	Blk. Cloth	56	749.00 Each
	VA-1215X	Powered Pas. Rad. Sub.	12					W	22-85 ±3	112	250 Inc.	40-120		18 x 19 x 20	Blk. Vnl.	Blk. Cloth	67	999.00 Each
	F-1000	Powered Servo Sealed Sub.	10					W	20-85 ±3		80 Inc.	40-100		15 x 15 x 15	Blk. Vnl., Gran.	Blk. Cloth	44	895.00 Each
	F-1200R (w/Remote)	Powered Servo Sealed Sub.	12					W	20-85 ±3		100 Inc.	40-100		17 x 17 x 17	Blk. Vnl., Gran.	Blk. Cloth	55	1095.00 Each
	F-1500R (w/Remote)	Powered Servo Sealed Sub.	15					W	18-85 ±3		250 Inc.	40-100		21 x 21 x 21	Blk. Vnl., Gran.	Blk. Cloth	79	1595.00 Each
	ULD-12 (w/Controller)	Powered Servo Sealed Sub.	12					W	18-85 ±3		100 Inc.	85		21 x 16 x 17	Opt., Wood	None	60	1295.00 Each w/Amp
	ULD-15 (w/ Controller Amp)	Powered Servo Sealed Sub.	15					W	18-85 ±3		400 Inc.	Var.		23 x 17 x 19	Opt., Wood	None	90	1895.00 Each w/Amp
	ULD-18 (w/ Controller Amp)	Powered Sealed Sub.	18					W	18-85 ±3		400 Inc.	Var.		31 x 24 x 22	Opt., Wood	None	105	2750.00 Each w/Amp
	ULD-18 THX	THX; Powered Sealed Sub.	18						18-85 ±3		400 Inc.			31 x 24 x 22	Opt., Wood	None	105	2995.00 Each w/Amp
	DF661	Bass Ref.	6	6		1	Dome	No	65-20 ±3		75	700,5.5k	6/	19 x 9 x 11	Opt., Blk.	Blk. Knit	40	From 1799.00 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Cloth and Material	Weight, Lbs. Each	Price, $
VIDEOTON	Mini-Max	Inf. Baf.	5¼			1	Dome		70-20 ±5	90	10		8/6	11 x 7 x 7	Blk.	Blk.	10	299.95 Pair
	Preludium	Inf. Baf.	8			1	Dome		50-20 ±3	90	10		8/6	9 x 10 x 9	Blk.	Blk.	28	599.95 Pair
VMPS	QSO 626	Ported	(2)6½		Cone	1	Dome	T	44-18 +0,-3	92	20	2.5k	4/4	22 x 9 x 12	Oak	Blk.	35	349.00 Each
	QSO 404	Ported	8			1	Dome	T	48-17 +0,-3	90	20	3.5k	8/6	18 x 12 x 9	Oil. Wal.	Blk. Cloth	25	229.00 Each
	QSO 808	Ported	12	5	Cone	1	Dome	M,T	34-20 ±3	94	20	600,5k	8/6	26 x 15 x 12	Oil. Wal.	Blk. Knit	50	758.00 Pair
	Mini Tower IIa	Pas. Rad.	(2)10	5	Cone	(2)1	Dome, Piezo	M,T, ST	28-30 +0,-3	92	20	500,4.5k, 15k	8/6	39 x 12 x 15	Opt., Wood	Blk. Cloth	70	479.00 Each
	Tower II	Multiband Bass	(3)12	5	Cone	1,(1)	Dome, Piezo	M,T, ST	22-50 ±3	95	20	80,400, 4k,12k	4/4	43 x 15 x 15	Oil. Wal.	Blk. Knit	95	1298.00 Pair
	Tower II Special Edition	Multiband Bass	(3)12	5	Cone	1,2	Dome, Ribbon	M,T, ST	22-50 +0,-3	94	20	80,600, 5k,15k	4/4	15 x 16 x 45	Oak	Blk.	100	1876.00 Pair
	Super Tower/R	Multiband Bass	(2)15, 12	(2)5	Cones	(2)1, (2)2	Domes, Ribbons	M,T, ST	20-50 ±3	96	20	80,400, 4k,12k	4/4	49 x 22 x 17	Oil. Wal.	Blk. Knit	150	1998.00 Pair
	Super Tower/R Special Edition	Multiband Bass	(2)15, 10	(2)5	Cones	(2)1,2	Domes, Ribbon	M,T, ST	20-50 +0,-3	94	20	80,600, 5k,15k	4/4	18 x 18 x 52	Oak	Blk.	175	3400.00 Pair
	Smaller Subwoofer	Pas. Rad. Sub.	12						28-600 ±3	92	20	Var.	8/6	26 x 15 x 16	Oil. Wal.	Blk. Knit	52	359.00 Each
	Original Subwoofer	Pas. Rad. Sub.	12						19-600 ±3	94	20	Var.	8/6	27 x 22 x 17	Oil. Wal.	Blk. Knit	95	459.00 Each
	Larger Subwoofer	Pas. Rad. Sub.	15,12						17-250 ±3	95	20	Var.	4/3	39 x 22 x 17	Oil. Wal.	Blk. Knit	140	649.00 Each
	Dedicated Subwoofer	Pas. Rad. Sub.	(2)12						26-300 +0,-3	92	20	100	8/6	27 x 15 x 16	Oak	Blk.	85	459.00 Each
	Dipole Surround	Dynamic Dipole	(2)6			(2)1	Domes	T	55-18 ±3	88	25	2.3k	4/4	12 x 8 x 7	Blk.	Blk. Cloth	22	349.00 Each
	FF1		(3)12	(2)6	Planar	(2)1,3	Domes, Ribbon	M,T, ST	14-50 +0,-3	91	30	500,4.5k, 15k	4/4	68 x 15 x 17	Opt.	Blk. Cloth	350	6800.00 Pair
	FF3		(3)10	(2)6	Planar	(2)1,3	Domes, Ribbon	M,T, ST	25-50 +0,-3	89	30	80,600, 4k,15k	4/4	64 x 13 x 17	Opt.	Blk. Cloth	300	4200.00 Pair
VULCAN	Reference Monitor	Home Th.	(2)12	(4)2	Domes	(4)¾	Domes		30-30 ±3	96	75	500,5k	4/3	66 x 16 x 24	Opt.	Opt.	400	19,980. Pair
WATER-WORKS ACOUSTICS	Soundscaper	Outdoor; Omni.	4			(4)⅜	Domes		100-20 ±3	84	30	3k	8/6	7 Dia. x 8	Opt.		7	299.00 Each
	Soundrock	Outdoor; Sealed Fiberglass Rock; Stereo or 70-V Mono	8			(2)⅜	Domes		50-20 ±3	90	30	3k	4/3	16 x 26 x 21	Opt.		25	599.00 Each
	Soundpipe One	Indoor/Outdoor; Sealed	5			⅜	Dome		80-20 ±3	88	30	5k	8/6	13 x 6 x 9	Opt.		5	399.00 Pair
	Soundpipe Two	Indoor/Outdoor; Sealed	(2)5			½	Dome		80-20 ±3	90	30	3k	4/3	22 x 6 x 9	Opt.		10	699.00 Pair
	Soundpipe Sub	Indoor/Outdoor; Sealed Sub.	10						30-100 ±3	90	60	100	4/3	16 Dia. x 18	Opt.		26	599.00 Each
WAVEFORM	Mach 17	Tuned Port	(2)12	6½	Cone	1	Dome	W,M,T	26-20	91.5	(6) 120	200,2k	4/8	Five Pieces	Oil. Wal.	Blk. Knit	375 Sys.	5995.00 Sys.
WAVEFRONT ACOUSTICS	Continental Divide		15			75	Ribbon				5	180	8/6	Two Pieces Per Side	Opt., Wood	Blk. Knit	500 Sys.	12,000. Sys.
	Peak One	Sealed	8¾			1⅛	Dome		35-25 ±3	88	30	2k	5.5/ 5.5	10 x 14 x 24	Wal.	Blk. Cloth	55	3200.00 Pair
	Peak Two	Sealed	(2)8¾			1⅛	Dome		35-25 ±3	90	25	2k	3.2/ 3.2	12 x 14 x 36	Wal.	Blk. Cloth	80	4800.00 Pair
	Peak One Gold	Sealed	8¾			1⅛	Dome		35-25 ±3	88	30	2k	5.5/ 5.5	10 x 15 x 24	Wal.	Blk. Cloth	75	5600.00 Pair
	Peak Two Gold	Sealed	(2)8¾			1⅛	Dome		35-25 ±3	90	25	2k	3.2/ 3.2	12 x 15 x 36	Wal.	Blk. Cloth	100	8000.00 Pair
	Aspen	Ported	(2)8	(2)6	Cones	¾	Dome		28-27 ±3		50	200,4k	8/6	46 x 12 x 19		Blk. Cloth	150	3990.00 Pair
WESTLAKE AUDIO	Lc-6.75	Ported	6½			¾	Dome		60-18 ±3	88	50		7/5	16 x 8 x 10	Opt.	Opt.	21	1389.93 Pair
	BBSM-4VNF	Dual Port	(2)4			¾	Dome		60-20 ±3	89	50	1.5k	4/2	39 x 7 x 11	Opt.	Opt.	65	3531.00 Pair w/Stands
	BBSM-5VNF	Dual Port	(2)5			1¼	Dome		58-18 ±3	90	50	1.2k	4/2	41 x 8 x 12	Opt.	Opt.	70	3745.00 Pair w/Stands
	BBSM-10VNF	Dual Port	(2)10	6½	Cone	1¼	Dome		40-16 ±3	95	50	550,5.5k	4/2	46 x 15 x 20	Opt.	Opt.	165	6955.00 Pair
	BBSM-12VNF	Dual Port	(2)12	6½	Cone	1¼	Dome		38-16 ±3	96	50	500,3.5k	4/2	48 x 17 x 22	Opt.	Opt.	230	10,165. Pair
	BBSM-4F	Dual Port	(2)4			¾	Dome		60-20 ±3	89	50	1.5k	4/2	8 x 15 x 10	Opt.	Opt.	31	2675.00 Pair
	BBSM-6F	Dual Port	(2)6½	3½	Cone	1	Dome		60-20 ±3	91	50	600,6k	4/2	11 x 22 x 13	Opt.	Opt.	67	4280.00 Pair
	BBSM-10F	Dual Port	(2)10	6½	Cone	1¼	Dome		50-16 ±3	95	50	600,4k	4/2	16 x 30 x 22	Opt.	Opt.	150	6420.00 Pair
	BBSM-12F	Dual Port	(2)12	6½	Cone	1¼	Dome		50-16 ±3	97	50	500,4k	4/2	19 x 34 x 23	Opt.	Opt.	220	9630.00 Pair
	BBSM-15F	Dual Port	(2)15	10	Cone	1	Horn		50-15 ±3	99	50	350,1.6k	4/2	27 x 41 x 25	Opt.	Opt.	465	18,190. Pair
	C-6	Ported	6			¾	Dome		44-20 ±3	86	50	2.3k	6/4	39 x 9 x 11	Opt.	Opt.	45	2354.00 Pair w/Stands
	C-8	Ported	8	3½	Cone	¾	Dome		42-19 ±3	88	50	500,2k	4/3	42 x 11 x 10	Opt.	Opt.	50	3477.50 Pair
	C-10	Ported	10	3½	Cone	¾	Dome		40-19 ±3	90	50	400,2.4k	4/2.5	43 x 14 x 12	Opt.	Opt.	70	4012.50 Pair
	C-12	Ported	12	6½	Cone	¾	Dome		38-19 ±3	92	50	400,1.8k	4/2	45 x 16 x 13	Opt.	Opt.	95	5350.00 Pair
	TM-3VF	Dual Port	(2)15	2	Horn	1	Horn		34-16 ±3	99	50	800,4.5k	4/2	44 x 34 x 21	Wal.	Brn.	370	27,820. Pair
	HR-1VF	Dual Port	(2)15	2,10	Horn, Cone	1	Horn		34-16 ±3	99	50	250,1k, 4.5k	4/2	48 x 34 x 21	Wal.	Brn.	375	34,240. Pair
	HR-7VF	Dual Port	(2)12	10	Cone	1,½	Horns		48-20 ±3	97	50	400,1.8k, 7.5k	4/2	48 x 34 x 21	Wal.	Brn.	375	28,355. Pair
	SM-1VF	Dual Port	(2)18	2,12	Horn, Cone	1,½	Horns		20-20 ±3	101	200	200,800, 3.2k,10k	4/2	57 x 42 x 28	Wal.	Brn.	875	73,830. Pair
	Tower SM-1	Dual Port	(2)18	2,12	Horn, Cone	1,½	Horns		20-20 ±3	101	200	200,800, 3.2k,10k	4/2	75 x 40 x 30	Opt.	Opt.	975	84,530. Pair
	Tower 12	Dual Port	(2)12			1	Horn		38-19 ±3	92	50	1.2k	4/2	45 x 16 x 13	Opt.	Opt.	95	21,400. Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
WHARFEDALE	Modus Cube	Home Th.; Sat.	4			¾	Dome			87	10		8/	6 x 6 x 5			2	199.00 Pair
	Modus Micro	Home Th.; Sat.	4			¾	Dome			86	10		8/	6 x 6 x 5			5	299.00 Pair
	Modus Mini	Home Th.; Sat.	(2)4			¾	Dome			86	10		8/	15 x 6 x 5			6	399.00 Pair
	Modus Centre Cube	Home Th.; Ctr. Ch.	4							87	10		8/	6 x 7 x 5			4	149.00 Each
	Modus Centre	Home Th.; Ctr. Ch.; Pas. Rad.	(2)4							88	10		8/	6 x 18 x 5			12	299.00 Each
	Modus Passive Sub Bass	Sub.	(2)7							89			8/	20 x 9 x 14			25	399.00 Each
	Diamond 6	Bass Ref.	5¼			½	Dome		58-20	87	10		8/	11 x 7 x 9	Blk. Ash	Blk. Knit	8	249.00 Pair
	Modus Music One	Bass Ref.	7			¾	Dome		45-20	89	15		8/	16 x 9 x 12	Blk. Ash	Blk. Knit	14	399.00 Pair
	Modus Music Three	Bass Ref.	7			¾	Dome		40-20	89	20		8/	26 x 9 x 12	Blk. Ash	Blk. Knit	17	499.00 Pair
	Modus Music Seven	Bass Ref.	7	7	Cone	¾	Dome		35-20	90	25		8/	33 x 9 x 12	Blk. Ash	Blk. Knit	26	849.00 Pair
	Modus Music One-Three	Bass Ref.	7	7	Cone	¾	Dome		30-20	90	25		8/	44 x 9 x 12	Blk. Ash	Blk. Knit	34	1099.00 Pair
	Valdus 100	Bass Ref.	5¼			1	Dome		58-20	88	10		8/	11 x 7 x 7	Blk. Ash	Blk. Knit	7	199.00 Pair
	Valdus 200	Bass Ref.	7			1	Dome		48-20	89	10		8/	15 x 8 x 9	Blk. Ash	Blk. Knit	12	299.00 Pair
	Valdus 300	Bass Ref.	8			1	Dome		45-20	90	15		8/	19 x 10 x 9	Blk. Ash	Blk. Knit	18	399.00 Pair
	Valdus 400	Bass Ref.	8	8	Cone	1	Dome		40-20	91	20		8/	32 x 10 x 10	Blk. Ash	Blk. Knit	36	549.00 Pair
	Valdus 500	Bass Ref.	(2)8	8	Cone	1	Dome		38-20	91	25		8/	43 x 10 x 12	Blk. Ash	Blk. Knit	55	799.00 Pair
WILSON AUDIO SPECIALTIES	WITT		12	6	Cone	1	Inv. Dome		28-22 ±1.5	90		175,2.5k	4/4	17 x 16 x 43	Blk.	Blk.	230	8888.00 Pair
	Watt 5	Ported	7			1	Dome		55-22	91	30	2.5k		12 x 17 x 14	Opt.	Blk.	65	From 8200.00 Pair
	Watt 3	Ported	6½			1	Dome		55-17	91	50	2.5k		12 x 17 x 14	Opt.	Blk.	60	From 7450.00 Pair
	Puppy 5	Ported Sub.	(2)8						28-125	91	50	125		24 x 11 x 16	Opt.	Blk.	95	From 6500.00 Pair
	Puppy 2	Ported Sub.	(2)8						28-125	91	50	125		24 x 11 x 16	Opt.	Blk.	80	From 5450.00 Pair
	Whow 3	Ported Sub.	15							93		55		16 x 30 x 40	Opt.		Fr. 270	From 9950.00 Each
	X-1/ Grand Slamm	Ported	15,12	(2)6½	Cones	(3)1	Domes		19.3-27	95	25		8/5	16 x 25 x 72	Opt.	Blk.	450	From 64,500. Pair
	WAMM Series 7	Sat. & Sub.	18,(2) 9x13	(2)4	Cones	(2)1, (9) 5x5	ES				25			Four Pieces	Opt.	Blk.		125,000. Sys. w/EQ
WILSON BENESCH	Act One	Tuned Port	6½	6½	Cone	1	Dome		30-20 ±2.5	90	50	400,3k	6/4.5	43 x 9 x 15	Cherry	Blk. Knit	95	9500.00 Pair
WIN RESEARCH	SM-8	Tuned Port	8			1½	Planar		45-30 ±2	90	25	1.7k	8/6	20 x 30 x 11	Rswd.	None	65	5500.00 Pair
WOLCOTT AUDIO	Omnisphere MDH-2B/2C	Ported; Omni.	(4)6½			1⅛	Dome	T	30-20 ±3	90	20	1.8k	6/3	21 x 21 x 48	Opt., Blk.	Blk. Foam	110	From 4850.00 Pair
YAMAHA	Encore-1	Home Th.; 4 Sat., Ctr. Ch. & Sub.	6¼	4		¾	Dome	W	30-20 ±3.5	87	10	9k	8/	Six Pieces	Blk.	Blk. Knit	47 Sys.	399.00 Sys.
	NS-ACW1	TV Stand w/Ctr. Ch. & Bass Ref. Sub.	(2)10	6½		1	Dome		25-20 ±3.5	90	10	450,9k	8/	13 x 35 x 25	Blk. Vnl.	Blk. Knit	99	349.00 Each
	NS-A100X	Home Th.; Ac. Sus.	5			1	Dome		55-22 ±3	87	10	3.5k	6/	12 x 9 x 6	Opt.	Opt., Knit	7	149.00 Each
	NS-A526	Home Th.	6			¾	Dome		95-20 ±3.5	90	10	13.5k	8/	12 x 8 x 9	Blk.	Blk. Knit	8	125.00 Pair
	NS-A636	Home Th.	8	4	Cone	¾	Dome		90-20 ±3.5	91	10	4.2k,13k	8/	17 x 11 x 13	Blk.	Blk. Knit	15	175.00 Pair
	NS-A836	Home Th.	12	4	Cone	1	Dome		50-20 ±3.5	92	10	6k,13k	8/	23 x 15 x 15	Blk.	Blk. Knit	31	300.00 Pair
	NS-AC140	Ctr. Ch.; Ac. Sus.	(2)5¼			1	Dome		60-20	90	10	6k	8/	6 x 19 x 7	Blk.	Blk. Knit	12	149.00 Each
	NS-AC200	Ctr. Ch.; Ac. Sus.	(2)6½			1	Dome		50-20	90	10	6k	8/	8 x 21 x 10	Blk.	Blk. Knit	15	199.00 Each
	NS-AC300	Ctr. Ch.; Ac. Sus.	(2)6½			1	Dome	T	50-20	90	10	6k	8/	8 x 24 x 10	Gloss Blk.	Blk. Knit	24	299.00 Each
	NS-A104	Effects; Bass Ref.	4						60-20 ±3	88	5		6/	12 x 9 x 4	Cream	Cream Knit	4	149.00 Pair
	NS-AP100	Effects; Ac. Sus.	(2)5, 4¼			2	Cone		70-20	90	10		8/	Three Pieces	Blk.	Blk. Knit	13 Sys.	149.00 Sys.
	NS-A325	Sat.	3½			¾	Dome		150-22 ±3	87	10	3.5k	6/	8 x 4 x 4	Opt.	Opt., Knit	3	170.00 Pair
	NS-A2835	Ac. Sus.	(2)8	4	Cone	1	Dome		50-20	92	10	4.2k,9.1k	8/	42 x 11 x 14	Blk.	Blk. Knit	42	499.00 Pair
	NS-10M	Ac. Sus.	7			1⅜	Dome		60-20	90		2k	8/	8 x 15 x 8	Blk. Lacq.	Blk. Knit	13	398.00 Pair
	NS-AC2	Ac. Sus.	(2)5			2	Cone		70-20	90	10		8/	6 x 18 x 6	Blk.	Blk. Knit	6	99.00 Each
	NS-E60	Bass Ref.	4						70-20	90	5			7 x 9 x 4	Cream	Cream Knit	3	118.00 Pair
	YST-SW20	Home Th.; Powered Sub.	6¼					W	30-250		25 Inc.			11 x 8 x 12	Blk.	Blk. Knit	13	169.00 Each
	YST-SW60	Powered Servo Sub.	7					W	25-200	86	50 Inc.			8 x 19 x 14	Blk. Vnl.	Blk. Knit	29	329.00 Each w/Amp
	YST-SW120	Powered Servo Sub.	(2)7					W	21-180	90	70 Inc.			8 x 24 x 16	Blk. Vnl.	Blk. Knit	35	499.00 Each w/Amp
	YST-SW200 (w/Remote)	Powered Servo Sub.	(2)7					W	20-160 +0,-10		100 Inc.	40-140 (Var.)		9 x 23 x 16	Blk.	Blk. Knit	40	599.00 Each
	YST-SW500 (w/Remote)	Powered Servo Sub.	10					W	20-160 +0,-10		120 Inc.	40-140 (Var.)		13 x 17 x 15	Gray	Gray Knit	49	849.00 Each
	WSX-10	In-Wall	6⅛			1	Dome		50-25	89		2k	6/	13 x 9 x 4	Ivory	Ivory Mtl. Screen	5	400.00 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
YAMAMURA SYSTEMS	Ariadne		6						60-19 ±4	92	30		8/5	13 x 9 x 16	Opt., Ven.	Cork		7025.00 Pair w/Stands
	Ariadne Subwoofer	Sub.	4						25-80	92	30		8/5	72 x 8	Opt., Ven.	Cork		3075.00 Each
	Palladio		6						60-19	92	30		8/5	36 x 72 x 28	Opt., Ven.	Cork		12,500. Pair
	Palladio Subwoofer	Sub.	6						20-80	92	30		8/5	72 x 12	Opt., Ven.	Cork		4150.00 Each
	Dionisio 27	Horn	6						27-19	94	7		8/5	96 x 48 x 72	Cork	Cork		57,750. Pair
	Dionisio	Horn	6½						34-19		2		8/	72 x 36 x 48	Cork & Wood	None	110	25,000. Pair
YANKEE AUDIO	FPR-72 MkIII	Planar Ribbon	1020 Sq. In.						29-20	88	50	None	3/3	72 x 30 x 3	Opt., Solid Wood	Blk. Knit	135	From 12,000. Pair
	FPR-78	Planar Ribbon	1658 Sq. In.						22-20	88	50	None	4/4	78 x 35 x 3	Opt., Solid Wood	Blk. Knit	225	22,000. Pair
	FPR-III	Planar Ribbon	531 Sq. In.						35-20	88	50	None	3/3	70 x 18 x 3	Opt., Solid Wood	Blk.	100	3500.00 Pair

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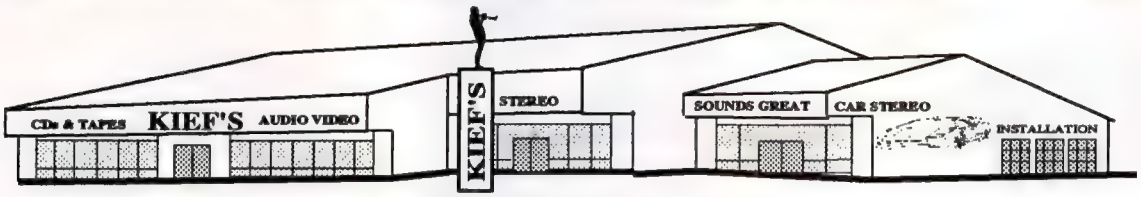

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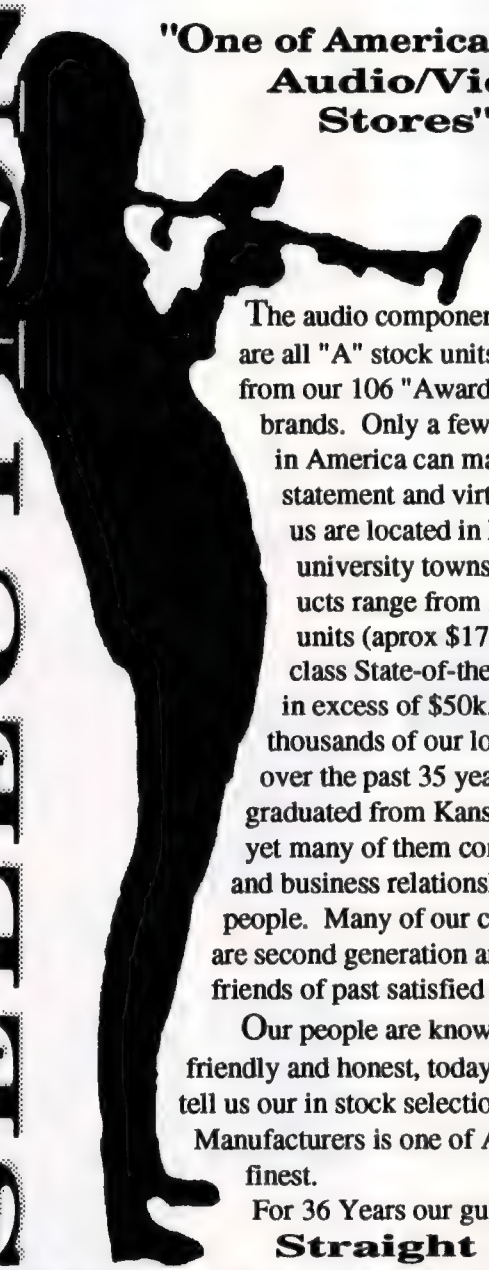

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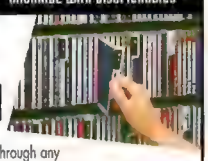

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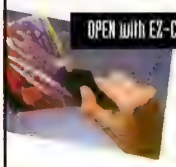

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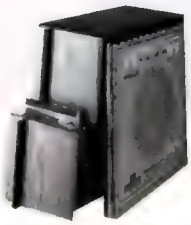

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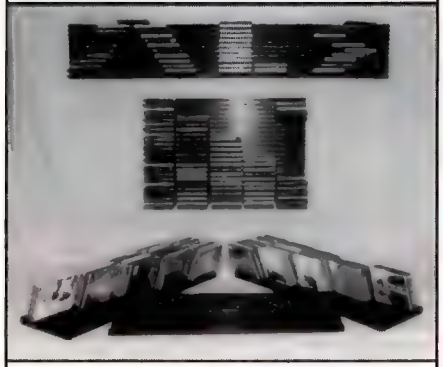

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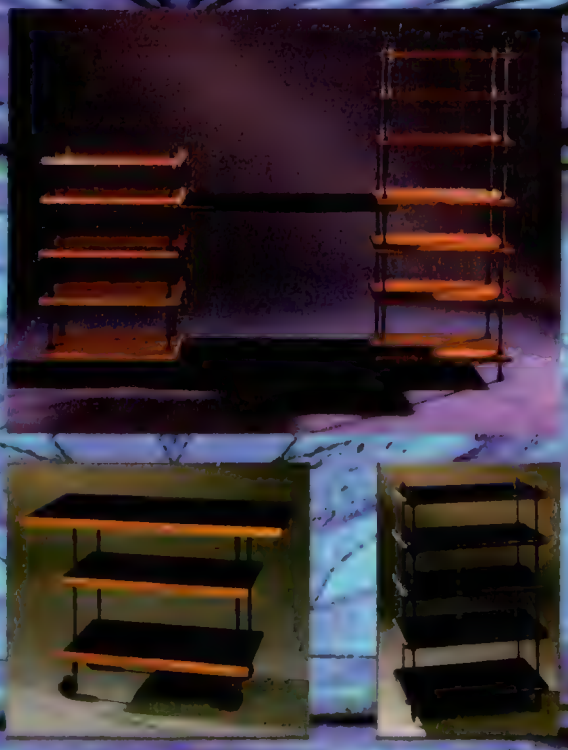

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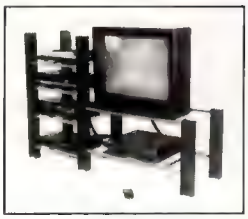

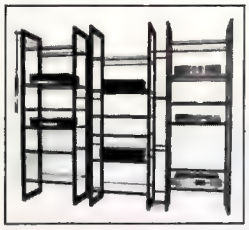

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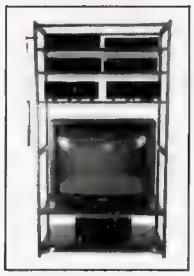

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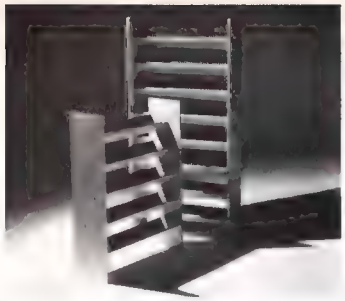

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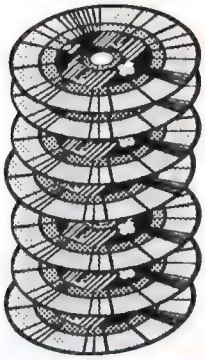

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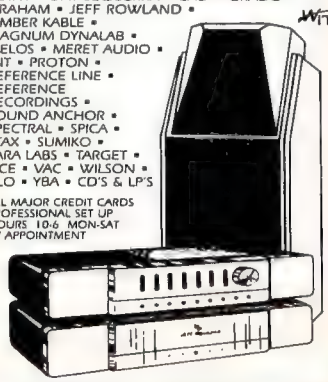

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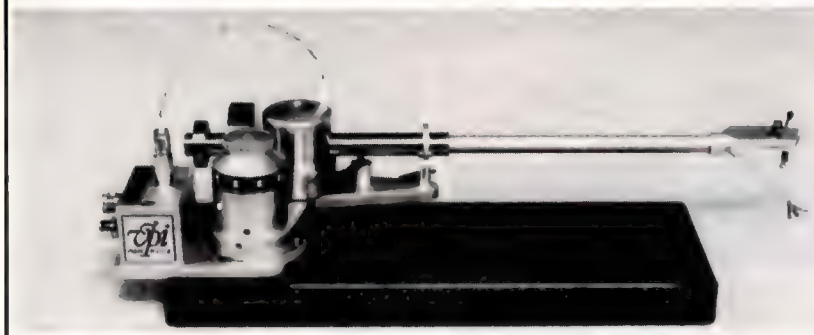

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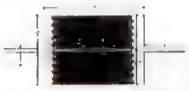

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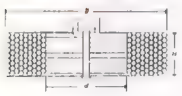

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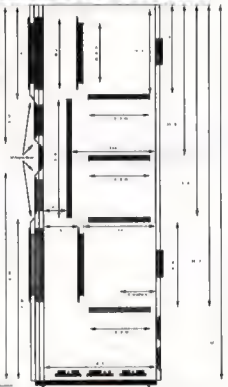

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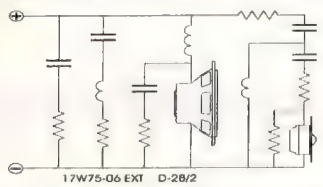

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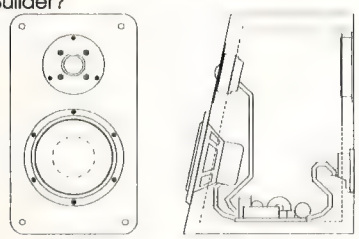

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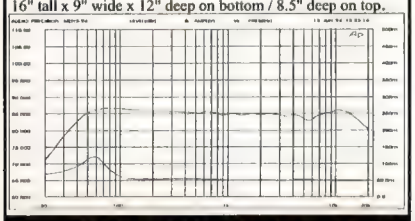

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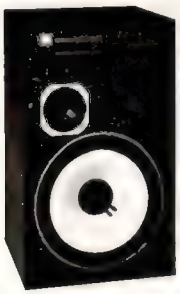

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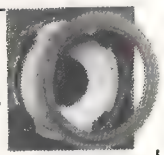

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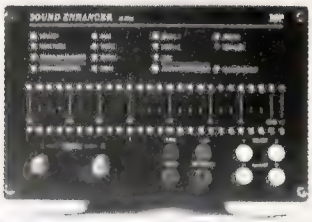

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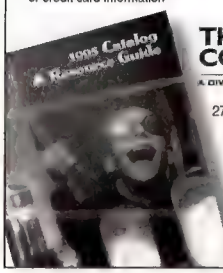

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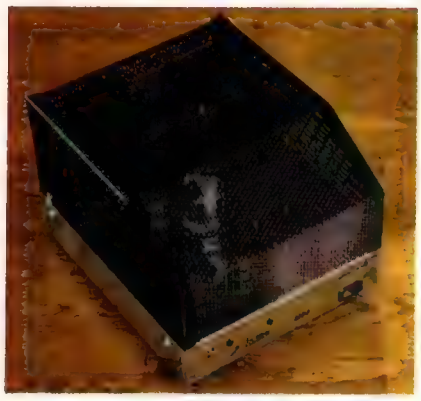

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Brystonvermont
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B & W Loudspeakers
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C

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111-A Woodwinds
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CDE/Classical Design & Engineering
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CEC
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89 Doug Brown Way
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Cello Ltd.
315 Peck St.
New Haven, Conn. 06513

Cello Music and Film Systems
41 E. 62nd St.
New York, N.Y. 10021

Center Stage Speakers
13868 S.E. 97th
Clackamas, Ore. 97015

Cerwin-Vega
555 East Easy St.
Simi Valley, Cal. 93065

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Chadwick Modifications
497 Huntington Ave., #57
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Chapman Sound
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Chario
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Chase Technologies
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Community Professional Loudspeakers
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Bridgeport, Conn. 06608

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El Sobrante, Cal. 94803

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643 Speedwell Ave.
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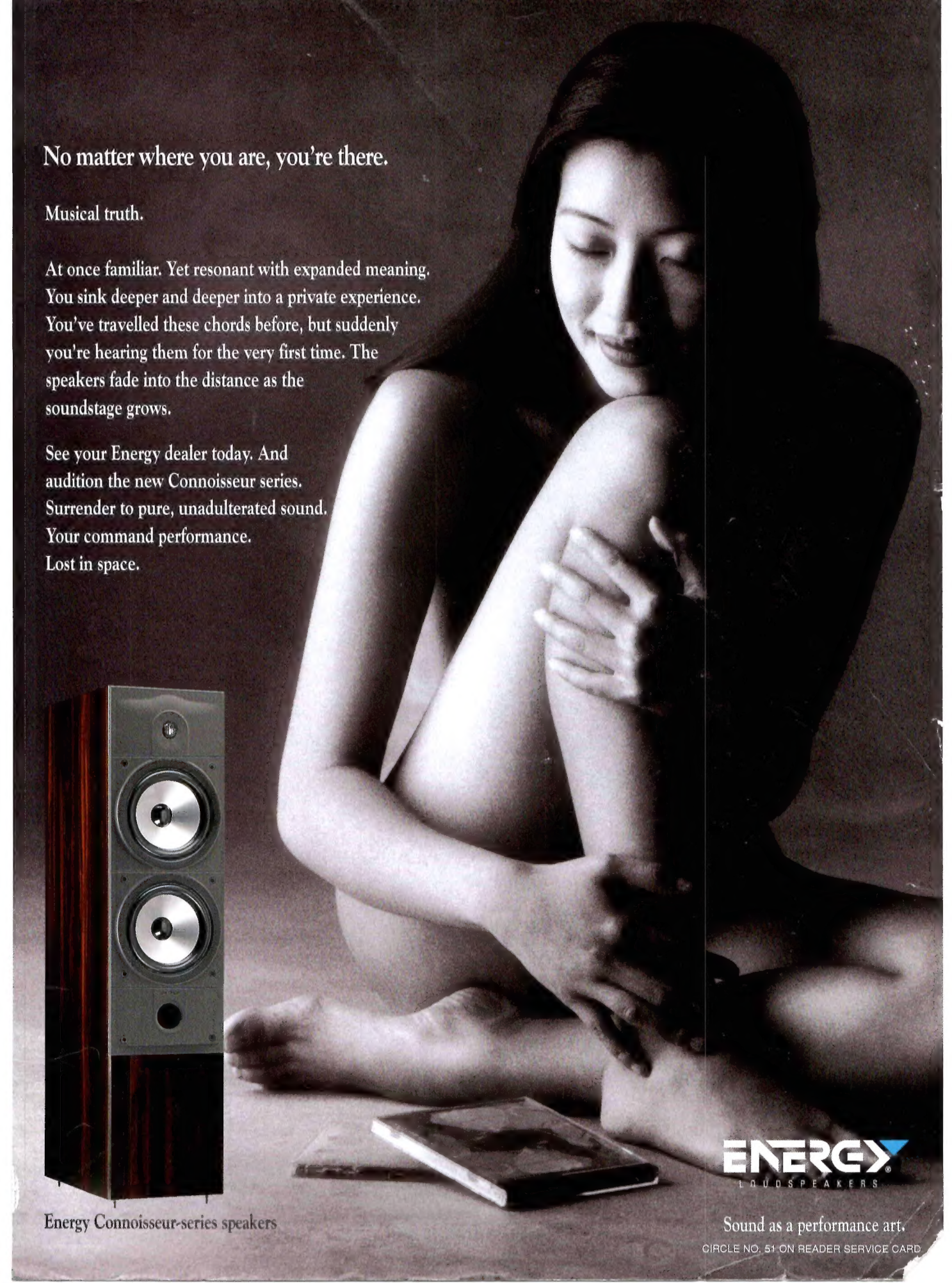
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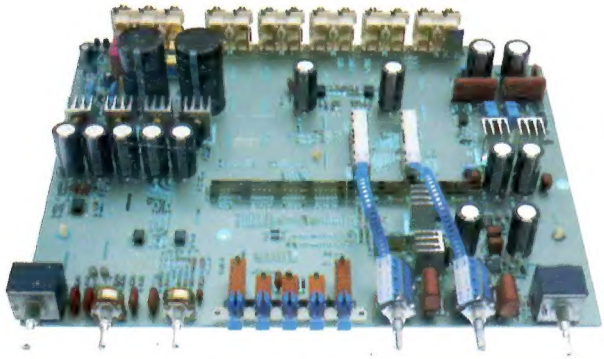
Sound as a performance art.
CIRCLE NO. 51 ON READER SERVICE CARD

Adcom's GFP-565 Preamp: Pure and Simple.

In Search of Sonic Perfection, Adcom Took the Path of Least Resistance

The fewer circuits a musical signal encounters on its way to your loudspeaker system, the greater its muscial purity will be. Now, through obsessive attention to detail and design ingenuity, Adcom has created the GFP-565 — the world's first affordable preamplifier with direct, linear gain path circuitry. By combining the GFP-565 with any of Adcom's power amplifiers, you can experience the exceptionally lifelike sound which has astonished even the most demanding critics.

From Input to Output, the Signal Path is as Direct, Pure and Simple as Possible



By gold plating all input and output jacks, and then directly mounting all jacks, switches, potentiometers and other laboratory grade components on a double copper-plated, glass epoxy printed circuit board, signal losses and noise are dramatically reduced.

Three Sets of Outputs for the Perfect Balance of Performance and Flexibility

You can use one or more sets of outputs: 1) BYPASS - direct-coupled before tone controls, filters, etc. for the most direct path to your power amplifier while retaining control of volume and balance. 2) LAB - direct-coupled with no output-coupling capacitors yet with tone, filter and loudness controls. 3) NORMAL - same as LAB but with highest quality output capacitors for use with amplifiers needing the extra protection of ultra-low-frequency roll-off.

Bi-amped and tri-amped systems are easily accommodated by this flexible arrangement.

Pure Convenience

The minimalist aesthetics of the GFP-565 are deceptive in their simplicity. Without being overly complicated to use, this preamplifier is able to integrate and control all of the components in the most sophisticated of music systems. There are five high-level inputs as well as a phono input. A separate front-panel switch allows the use of an external processor, only when needed, leaving both tape circuits free. And, of course, you may listen to one input while recording from another.

More Sound, Less Money

Adcom stereo components have a reputation for sounding superior to others costing two and three times more. Keeping faith with this tradition, Adcom took the path of least resistance. Why not do the same? Ask your authorized Adcom dealer for a demonstration of this remarkable stereo preamplifier. Please write or call for a fully detailed brochure. You'll discover the best value in high performance preamplifiers. Pure and simple.

ADCOM®
details you can hear

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CIRCLE NO. 12 ON READER SERVICE CARD

UNCOMPROMISED PRECISION

Model

920

Compact Disc Transport

- FAST ACCESS LOGIC
- REMOTE DC POWER SUPPLY
- 1 OPTIC and 2 COAXIAL OUTPUTS
- SINGLE BEAM LASER with GLASS LENS
- HIGH SPEED DIGITAL PROCESSING/ ULTRA LOW JITTER

Precision disc handling is accomplished by utilizing a single beam "swing arm" drive, along with a metal turntable, for superb mechanical stability. High-integerity data is achieved through the use of advanced logic devices and third generation error detection/correction technology. The result is digital data which contains all the subtleties necessary to yield the most convincing musical experience. We strongly recommend the use of a Polyfusion Model 800 or 900 DAC with this transport.

Convenience, the Model 920 employs a drawer rather than a top load mechanism. This allows you to locate your 920 inside equipment cabinets, or stack components without the transport having to be on top. The full function infra-red remote gives total control of all parameters, from the "sweet seat".

polyfusion audio

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CIRCLE NO. 95 ON READER SERVICE CARD

Hear the music, not the machine.

Has listening to music recorded on CD's become an uninspired routine instead of the releasing experience it once was? Maybe it's because you're hearing more of your digital playback machinery and less of the music. In an era when most CD players and transports offer the same bland, assembly-line sonic experience, Audio Research is proud to announce two new products which serve the music instead of digitally enslaving it.

The CDT1 compact disc transport and the CD1 compact disc player both use innovative engineering–along with patented Audio Research circuits–to bring you higher resolution from the compact disc medium than you've ever encountered before. This new standard of performance is due in part to more effective mechanical isolation and electronic elimination of digital jitter–the electronic entropy that drags on laser servos, error-correction circuitry and power supplies to hold back the full reproduction of a life-like musical experience. (Hence the flat, dimension-less sound of much previous CD sound.)

Add Audio Research's advanced, highly regulated power supplies and, in the case of the CD1, an innovative analog stage with low-impedance output drive, and you have two machines which honestly advance the state of the art in music reproduction from CD sources.

Both transport and player offer a full complement of digital output options, including ST-standard glass optical, BNC-coaxial, AES-EBU (XLR) and TOSLINK. The CD1 also includes analog outputs for both balanced (XLR) and single-ended (phono plug) connection to your preamp. In short, both CDT1 and CD1 are equipped for easy incorporation into any music reproduction system. And both include remote control, standard.

So, the choice is yours. For superb performance with any outboard digital-to-analog processor, it's the CDT1 compact disc transport. For all-round musicality in a single chassis (with the option of later use as a transport), it's the CD1 compact disc player.

Some audio critics have said that digitally encoded music has finally come of age. We say it's been reborn. Experience it soon at your nearest authorized Audio Research retail specialist.

audio research

HIGH DEFINITION®

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